



KALMUS MINIATURE SCORES

9391

Franz
LISZT

VARIOUS SACRED
CHORAL WORKS

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VARIOUS SACRED CHORAL WORKS

(91) 1

Aria aus dem Stabat mater von G. Rossini.

Bearbeitung von
Franz Liszt.

Allegro maestoso.

Orgel.

ff I. Man. II. Man. *pp*

I. Man. *dolce* II. Man.

ff I. Man. *p* II. Man.

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p

Cu - - jus a - - ni - mam ge - men - - tem,
Um zu süh - - nen uns - - re Schul - - den

con - - tris - tan - - tem et do - len - tem
muß der Gott - - mensch schmerz - - voll dul - den, I. Man.

per - - tran - si - - vit gla - di - us.
ster - - ben un - - ter Spott und Hohn.

I. Man. *cresc.*

ff

Cu - - jus a - - ni - mam ge - men - - tem
Um zu süh - - nen uns - - re Schul - - den

ff

Pedal.

con - - tris - tan - - tem et do - lentem
 muß der Gott - - mensch schmerz - - voll dul - den,

p II. Man.

per - tran - si - vit gla - di - us.
 ster - bend dul - den Spott und Hohn.

3 4 3 1 2 *p* I. Man.

Oh quam tris - - tis et af - fli - - cta
 Ob auch Dor - - nen dich be - krän - - zen,

p II. Man.

fu - - it il - - la be - - ne - di - - cta,
 seh ich doch dein Au - - ge glän - - zen,

I. Man. *p* II. Man.

fu - it il - la be - ne - dic - ta
 sei - ich doch dein Au - ge glän - zen
p espress.

ma - ter, ma - ter u - ni - ge - ni - ti!
 voll von Mil - de und von Freund - lich - keit!
cresc.
f
cresc.
f I. Man. II. Man. *p*

Oh quam tris - tis et af - fli - cta
 Ob auch Dor - nen dich be - krän - zen,
f I. Man. II. Man. *p* *f* I. Man. II. Man. *p* *f* I. Man. II. Man. *p* *f* I. Man. II. Man. *p*

fu - it il - la be - ne - di - cta
 seh dein Au - ge ich doch glän - zen
f I. Man. *p* I. Man. II. Man. *p* *f* I. Man. *p* L.H. *un poco rall.*

pp

ma - - - ter, ma - - - ter u - - - ni - ge - - - ni -
 voll von Mil - - - de und von Freund - - - lich.

L.H. L.H. L.H.

a piacere *a tempo*

ti! Quae moe - re - - bat et do - le - - bat
 keit. Wel - - che Schmer - - zen, wel - - ches Ban - - gen

a tempo

II. Man. *p*

et tre - me - - bat cum vi - de - - bat
 hielt dich, Hei - - - lig - ster um - fan - - gen

marc.
 I. Man.

na - - ti poe - - nas in - cly - ti,
 schwer in je - - - nem To - - des - - streit!

cresc.

ff

et tre - me - - bat cum vi - de - - bat
 Wel - - ches Ban - - gen hielt um - fan - - gen

ff

Pedal.

na - - ti poe - - nas in - - cly - ti. Quae moe.
 dich in je - - nem schwe - - ren Streit! Wel - che

p

L.H.
 II. Man.

re - bat et do - le - bat et tre - me - bat cum vi -
 Schmer - zen, wel - ches Ban - gen hielt dich, Heil - ger, schwer um -

L.H.

de - bat et tre - me - bat cum vi - de - bat na - ti
 fan - gen, hielt dich Hei - lig - ster, um - fan - gen schwer in

poe - nas in cly - ti. Quae moe.
 je - nem To - des - streit! L.H. Wel - che

rall.
p
 Pedal.

re - bat et do - le - bat et tre - me - bat cum vi - de - bat et tre -
 Schmerzen, wel - ches Ban - gen hielt dich Heil - ger, schwer um - fan - gen, hielt dich,

L.H.
p

me - bat cum vi - de - bat na - ti poe - nas
 Hei - lig - ster, um - fan - gen schwer in je - nem

f

rall.

in - cly - ti, na - - - ti
To - des - streit! Du rangst

rall.

II. Man. *p*

poe - - - - - nas in - cly - ti.
schwer - - - - - im To - des - streit!

p dolce

Pedal.

sempre dim.

un poco rit.

O Roma nobilis.

Für gemischten Chor und Orgel oder eine Singstimme (Sopran und Orgel).

Franz Liszt.
(1879.)

Sopran.  O Ro - ma no - bi - lis, or - bis es Do - mi - na,

Alt.  O Ro - ma no - bi - lis, or - bis es Do - mi - na,

Tenor.  O Ro - ma no - bi - lis, or - bis es Do - mi - na,

Baß.  O Ro - ma no - bi - lis, or - bis es Do - mi - na,

Orgel. 

 cun - cta - rum ur - bi - um ex - cel - len - tis - si - ma,

 cun - cta - rum ur - bi - um ex - cel - len - tis - si - ma,

 cun - cta - rum ur - bi - um ex - cel - len - tis - si - ma,

 cun - cta - rum ur - bi - um ex - cel - len - tis - si - ma,

Orgel. 

p

ro - se - o mar - ty - rum san - gui - ne ru - be - a, al - bis et vir - gi - num

ro - se - o mar - ty - rum san - gui - ne ru - be - a, al - bis et vir - gi - num

ro - se - o mar - ty - rum san - gui - ne ru - be - a, al - bis et vir - gi - num

ro - se - o mar - ty - rum san - gui - ne ru - be - a, al - bis et vir - gi - num

p

li - li - is can - di - da, sa - lu - tem di - ci - mus ti - bi per o - mni - a,

li - li - is can - di - da, sa - lu - tem di - ci - mus ti - bi per o - mni - a,

li - li - is can - di - da, sa - lu - tem di - ci - mus ti - bi per o - mni - a,

li - li - is can - di - da, sa - lu - tem di - ci - mus ti - bi per o - mni - a,

f

te be - ne - di - ci - mus, sal - ve per sae - cu - la.

te be - ne - di - ci - mus, sal - ve per sae - cu - la.

te be - ne - di - ci - mus, sal - ve per sae - cu - la.

te be - ne - di - ci - mus, sal - ve per sae - cu - la.

Responsorien und Antiphonen.

In nativitate Domini.

Franz Liszt.

Respons. I (ad Matutinam)

Glo-ri - a in ex-cel - sis De - o

et in ter-ra pax ho-mi - nibus bo-nae vo-lun-ta - tis

Gloria.

Glo-ri - a Pa - tri et Fi - li o

et Spi-ri - tu i San - cto

Respons. II.

Ho. di. e il. lu. xit no. bis di. es

re. dem. pti. o. . . nis no. . . vae, re. pa. ra. tio. nis an. ti. quae, fe. li. ci.

ta. tis. ae. ter. nae.

Respons. III.

Di. . . ci. te, quid. . . nam vi. di. . . stis?

et annun. ti. a. . . te Christi na. . . . ti. vi. . . ta. . . . tem.

Gloria Patri.

Glo. ri. a. Pa. . . . tri et Fi. . li. o.

et Spi - ri - tu - i San - cto

Respons. IV.

A - ve Ma - ri - a, gra - ti - a ple - na:

Do - minus te - cum.

Respons. V.

Be - a - ta, quae cre - didit: (quo - ni - am

per - fe - cta sunt) o - mni - a, (quae di - cta sunt e - i)

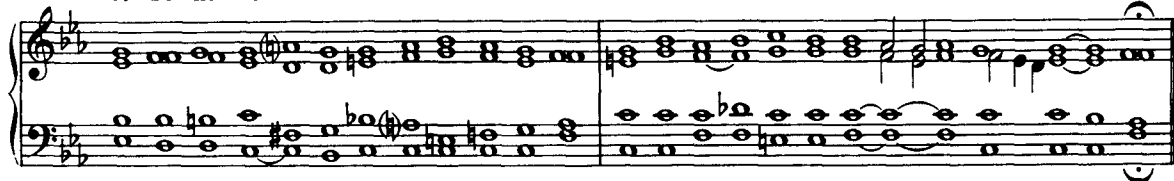
a Do - mi - no

Respons. VI.

Be . ne . di cta tu in — mu . li . e ri . bus —

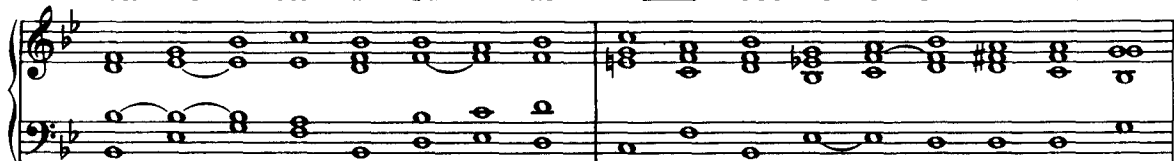


et be . ne . di . ctus fru ctus — ven tris tu i . —

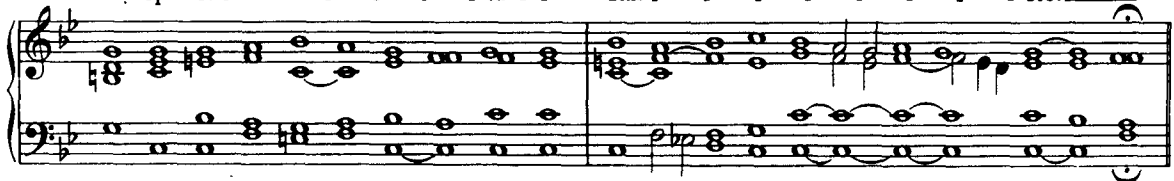


Gloria Patri.

Glo ri . a Pa tri et — Fi li . o —

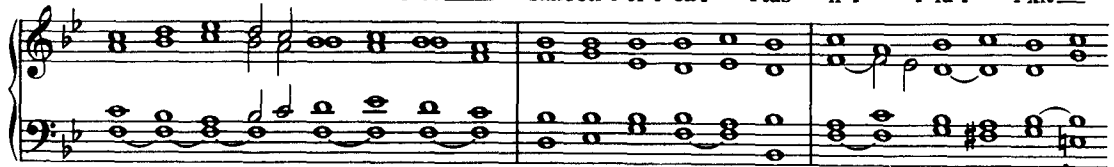


et Spi . ri tu . i san cto . —



Respons. VII.

Di es — san . cti . fi . ca . . tus il lu xit —



no bis: — ve ni . te, gen . tes, et a . do



ra . . . te Do mi . num.

Respons. VIII.

O mni . a per i . . psum

fa cta sunt, et si . . ne i . . pso fa ctum est

ni hil.

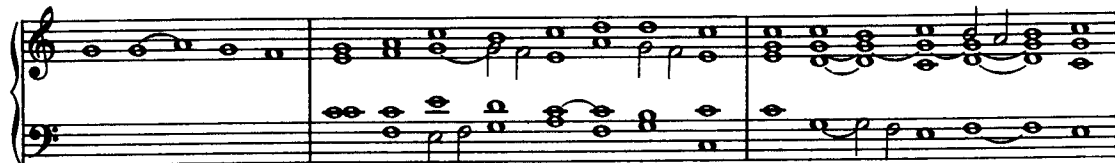
Glo . ri . a Pa . tri et Fi . . li . o

et spi . ri . . . tu . i san cto.

Feria V in coena Domini.

Respons. I.

In mon . te — O . li . ve . . . ti — o . ra vit



ad — Pa trem: —

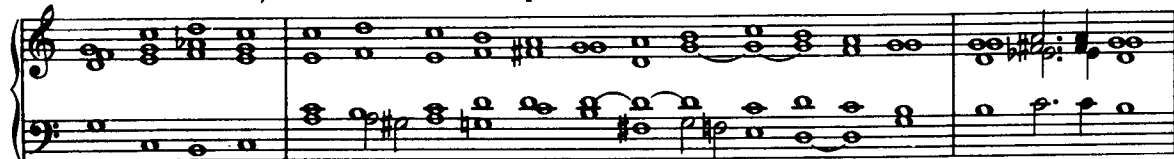


Variante.

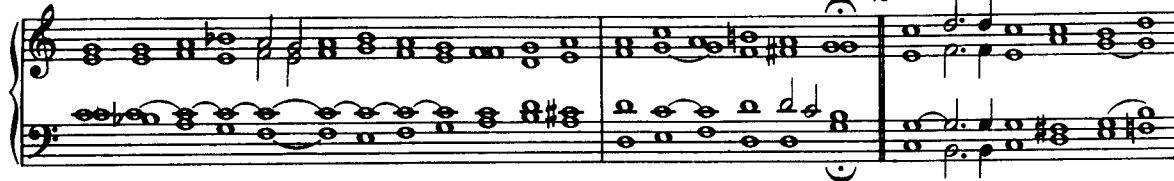
ad Pa trem: —



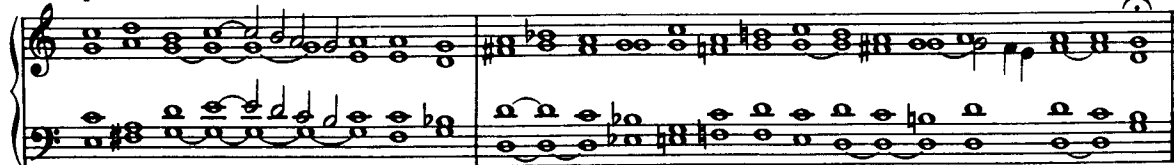
Pa . . . ter, si fi . e . ri po test, tran . . . se . at



a me — ca . lix i ste: % Spi . ritus qui . dem —



prom ptus est, ca . ro au . tem in . fir ma . —



Fine.

Vi . . gi . la te — et — o . .

a 3 (Tenor tacet)

Variante.

et — o

ra te, — ut non — in . tre . . tis in ten . ta

ra te —

ti . o nem. — §

Da capo
„Spiritus quidem“ etc.

Respons. II.

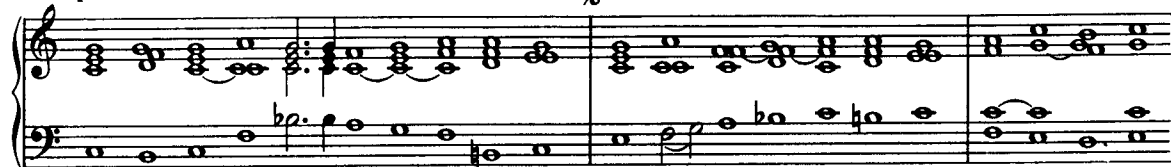
Tri . stis est a . . ni . ma me a — us . . que — ad —

mor tem: — su . sti . ne . . . te hic

et vi - gi - la - te me . . . cum:— nunc vi - de . . . bi - tis tur . - bam



quae cir - cum . . dabit me:— Vos— fu . . - gam ca . . - pi -



e . . - tis— et e . - go va . . . am— im - mo - la . . . - ri



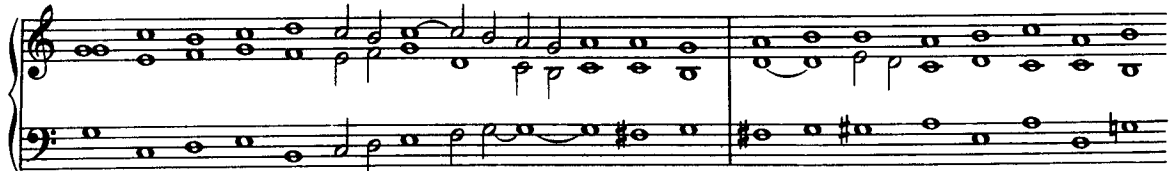
pro— vo . . . - bis.



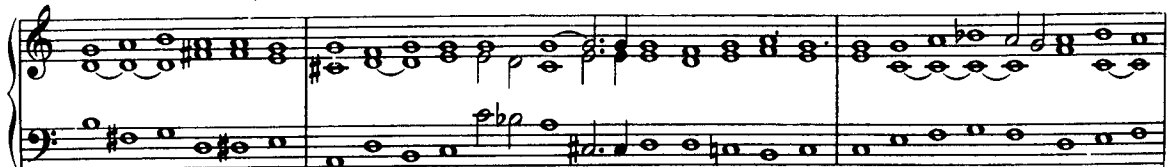
Fine.

Vers a 3.

Ec . . . ce— ap . - pro . - pin . - quat.



ho . . - ra, et Fi - li - us ho - minis tra - de - tur in ma . . . - nus—



pec . ca . . to rum. ————— %

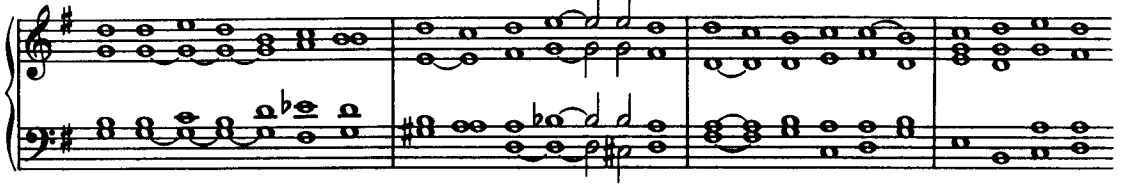


Da capo

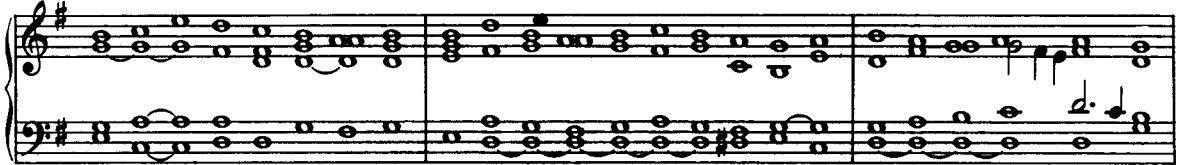
„Vos fugam“ etc.

Respons. III.

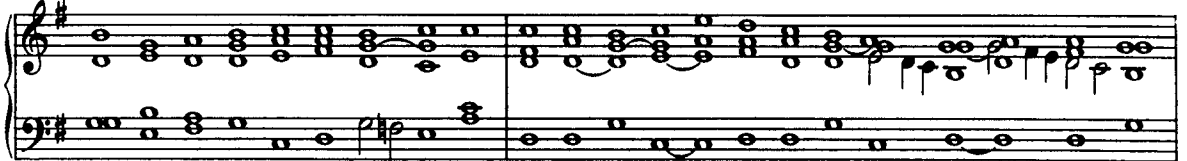
Ec . ce vi dimus e um non ha . bentem



spe . . . ci . em, ne . . . que de co rem. —



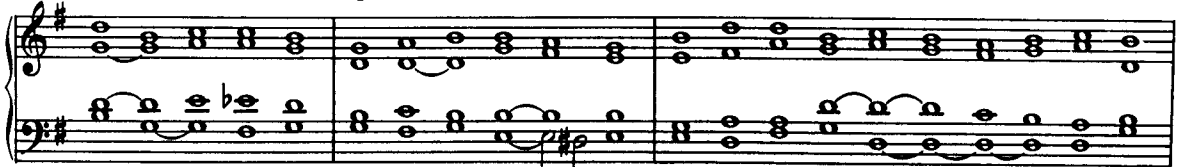
a . spe . . . ctus e . . . jus in e o non est, —



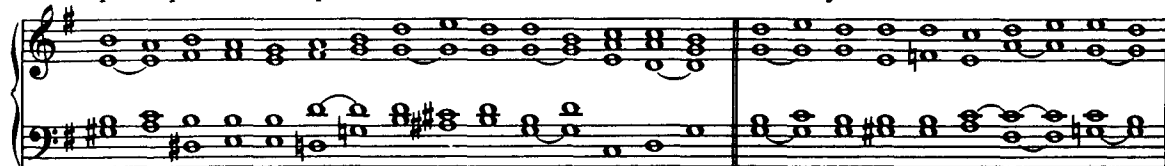
hic pec . ca . ta no . stra por . ta vit, — et pro no . bis



do . . . let: — ip . se — au . . tem vul . ne . ra tus est —



pro . pter i . ni . qui . ta . . tes no . . . stras: % Cu . jus li . vo . . . re —

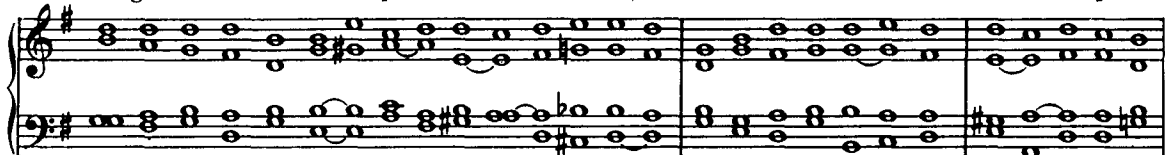


sa . . na . . ti su mus. Vers. Ve . re —



Fine.

lan.guo.res no.stros i . . pse tu . . . lit, et do.lo.res no . stros i . . pse



por . . . ta vit. %

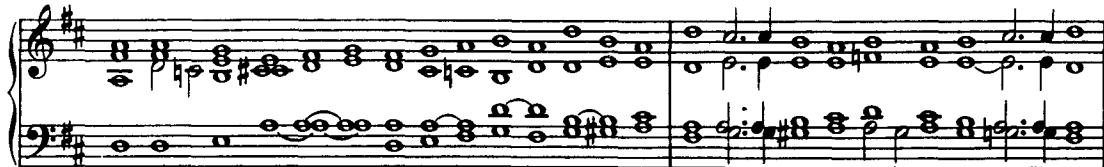


Da capo

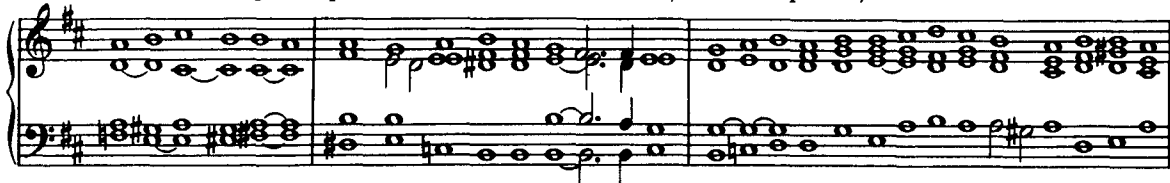
„Cujus livore“ etc.
quo finito repetitur Respons.
„Ecce vidimus“ etc.
usque ad Vers „Vere languores“

Respons. IV.

A . mi cus me us o . scu.li me tra . . . di.dit



si . . . gno: quem os . cu . la.tus fu . e . ro, i . . pse est, te . ne . te e . um:



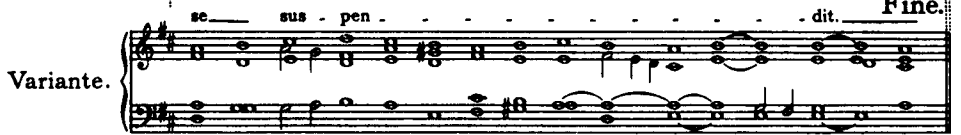
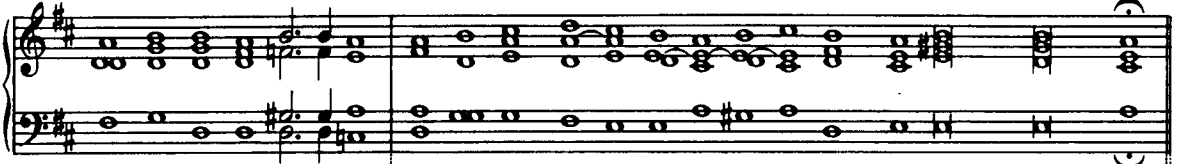
hoc ma . lum fe . cit si . gnum, qui per o . sculum ad . im ple . vit ho . mi . ci . . di . um .



§ In . fe . . lix prae . ter . mi . . . sit . . . pre . . ti . um san . guinis,



et in fi . ne la . queo se . . . sus . pen dit . . .



Vers.

Bo num e rat



e i , . . . si na . . tus non fu . is set . . .



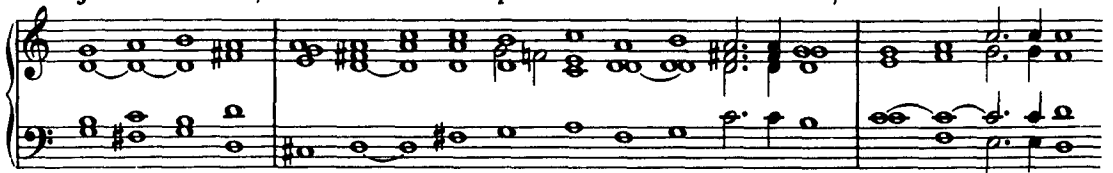
ho . . mo il le . . . §



Da capo
„Infelix“ etc.

Respons. V.

Ju . . . das, mer . ca . . tor pes . . . si . mus, o . . . scu . lo



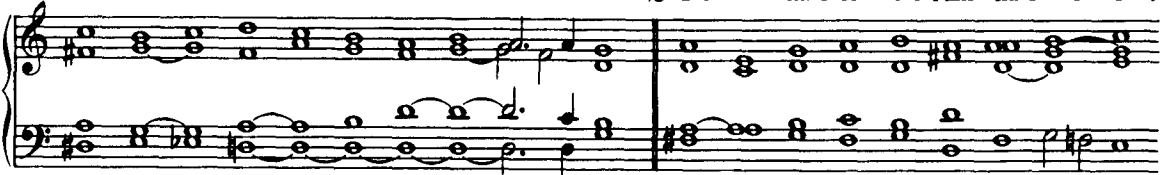
pe ti . it Do mi . num:— il le .



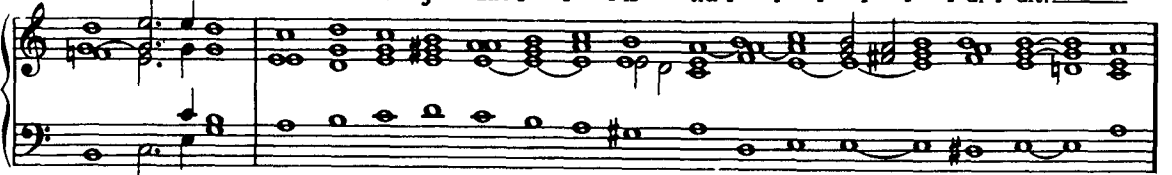
ut— a . . gnus in . . . no . cens— non ne . ga . vit Ju dae



o sculum: § De . . na . ri . o . rum nu



. . . mero Chri . stum Ju . dae . . . is tra di . dit.——



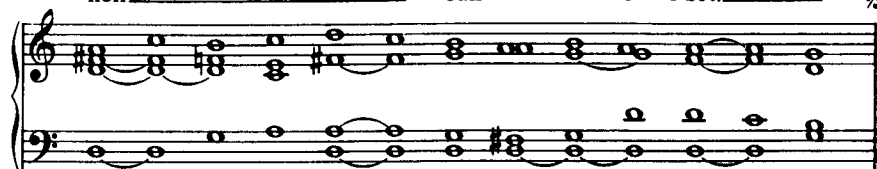
Fine.

Vers.

Me li . us il . . li e rat, si . na tus—



non _____ fuis set. _____ %



Da capo
„Denariorum numero“ etc.

Respons. VI.

U . . . nus ex di . sci . . pu . lis me is _____



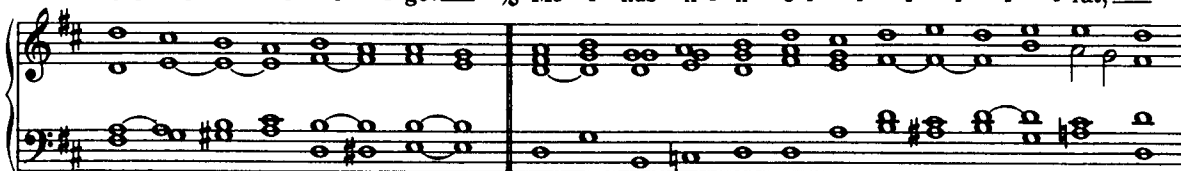
tra det me _____ ho die: _____



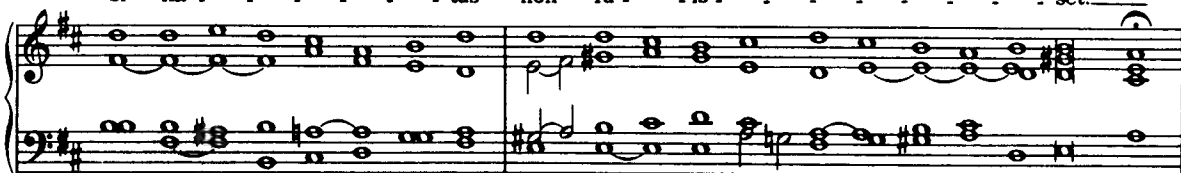
Vae il li per _____ quem _____ tra dar



e go: _____ % Me . . . lius il . li e rat, _____



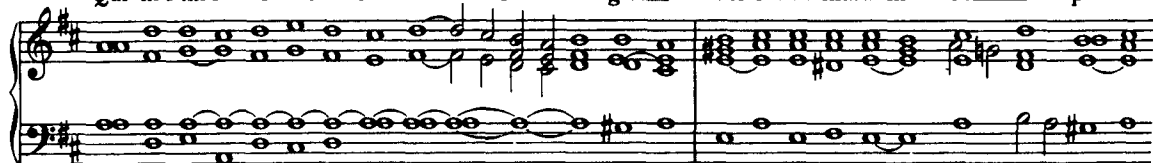
si na tus non fu . . is set. _____



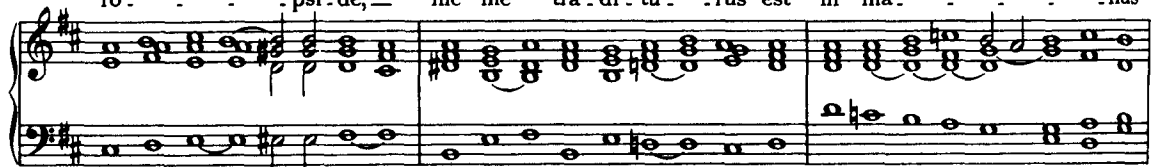
Fine.

Vers.

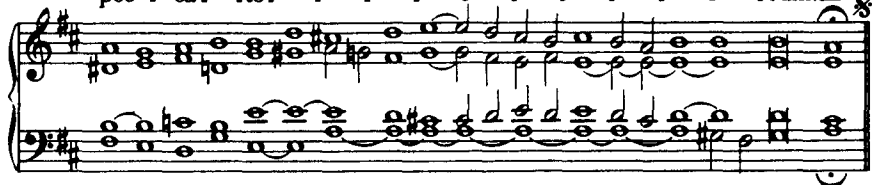
Qui in . tin git — me . cum ma . num in — pa . .



ro psi . de , — hic me tra . di . tu . . rus est in ma nus



pec . ca . . to rum : —



Da capo

Melius illi etc.

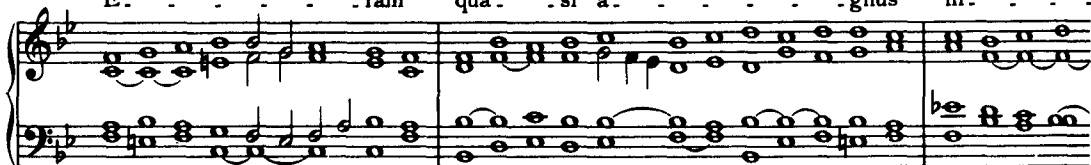
quo finito repetitur Respons:

„Unus ex discipulis“

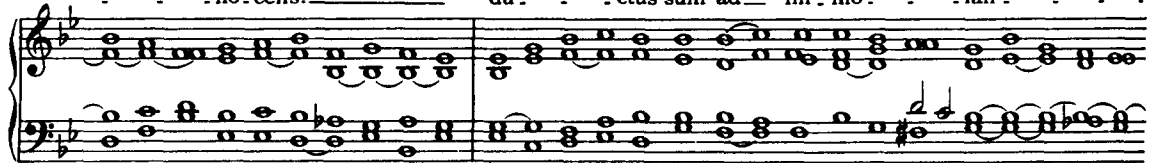
usque ad Vers: „Qui intingit“

Respons. VII.

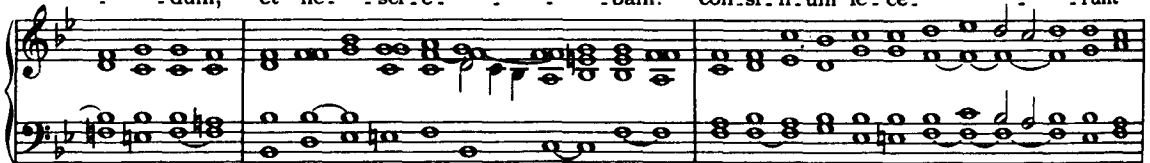
E ram qua . . si a gnus in



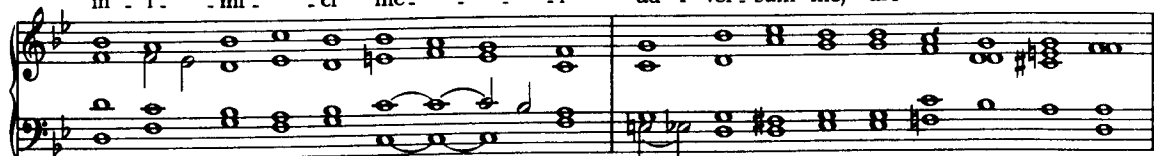
. no . cens : — du ctus sum ad — im . mo lan



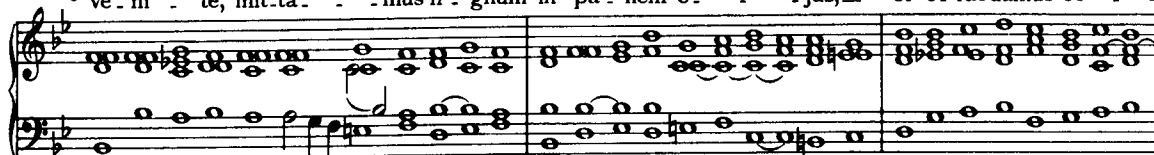
. dum , et ne . . sci . e bam : con . si . li . um fe . ce runt



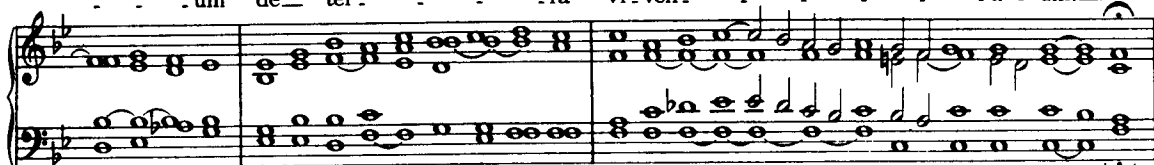
in . i . mi . ci me . . . i ad . ver . sum me, di . . cen . . tes:



* Ve . ni . te, mit . ta . . mus li . gnum in pa . nem e . . jus, — et e . ra . damus e . .



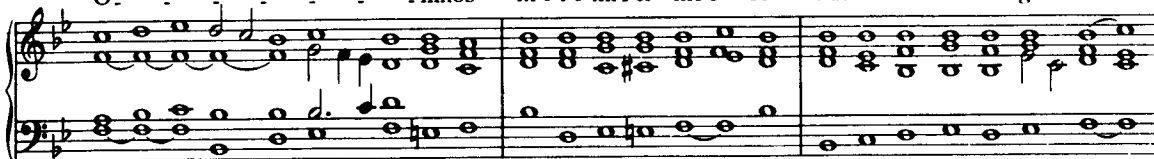
. . um de . ter . . . ra vi . ven . . ti . um .



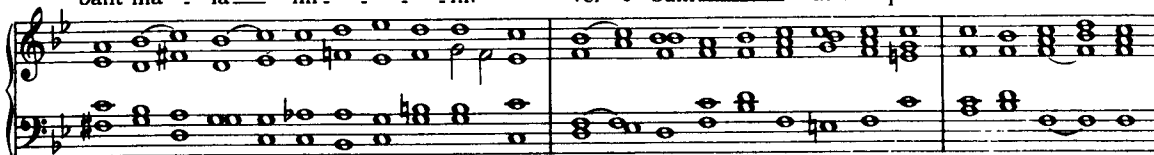
Fine.

Vers.

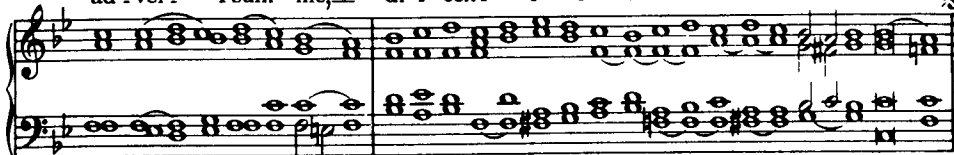
O . . . mnes in . i . mi . ci me . . i ad . ver . sum me co . gi . ta . .



bant ma . la — mi . . . hi: ver . bum — in . i . quum manda . ve . runt



ad . ver . . sum me, — di . cen tes — §



Da capo

„Venite mittamus“

Variante.

ad . ver . . sum me, — di . cen tes .



Da capo

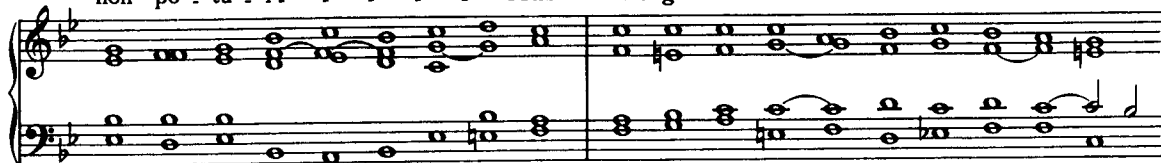
„Venite mittamus“

Respons. VIII.

U - na - ho. - ra -



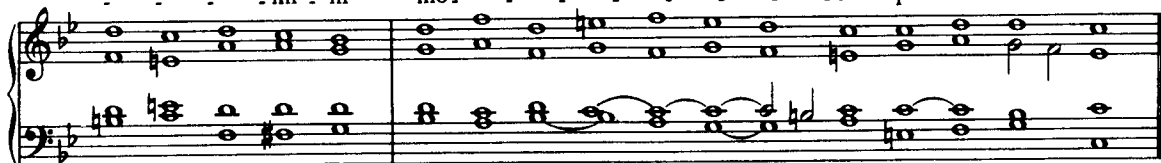
non po - tu - i - stis vi - gi - la - re -



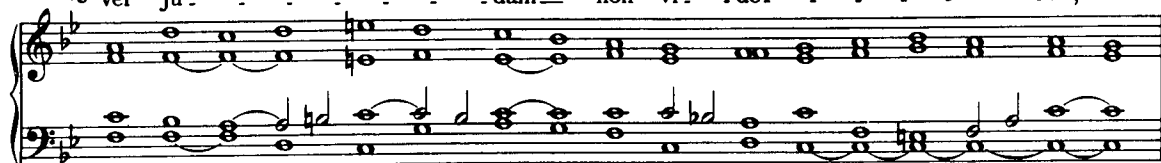
me - cum, qui ex - hor - ta - ba -



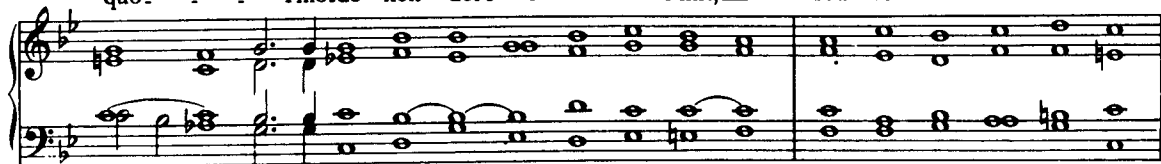
- mi - ni mo - ri pro - me? -



§ Vel Ju - dam non vi - de - tis, -



quo - mo - do non dor - mit, sed fe - sti - nat



tra . . . de.re me Ju . dae . . . is?

Fine.

Vers.

Quid dor . mi . . . tis? sur . gi . te, et o . . .

ra . . . te, ne in . . tre . . tis in ten . . . ta . . .

ti . o . . . nem.

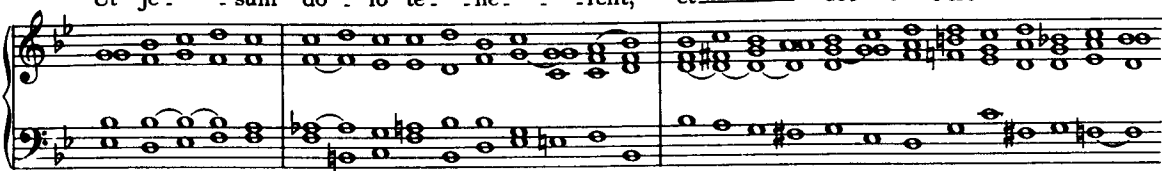
Da capo
„Vel Judam“ etc.

Respons. IX.


Se . . . ni . o . . . res po . . . pu . li

con . . . si . li . um fe . . . ce . . . runt:


Ut Je . sum do . lo te . ne . . rent, et oc . . . ci



de . . . rent: cum gla . di . is et fu . . stibus ex . i . e runt




tamquam ad la . . tro nem. Vers. Col . le . ge . runt



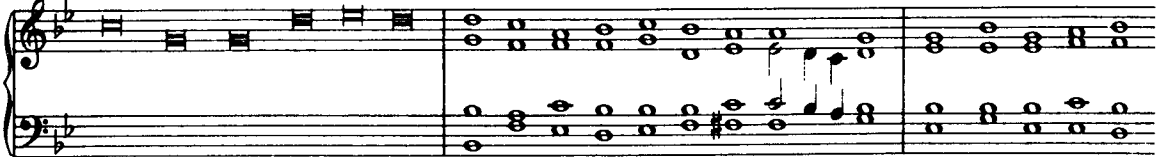
Fine.

Pon . ti . . fi . ces et Pha . ri . . sae . i con . ci . li . um. Da capo
„Ut Jesum“
quo finito repetitur Respons:
„Seniores“
usque at Vers: „Collegerunt“



Ad Benedictus Antiphona.

Tra . di . tor au . . tem de . dit e . is si . gnum, di . cens: Quem o . scu . la . tus



fu . . . e . ro, i . . pse est, te . . . ne . . . te e um.



Feria VI in Parasceve.

Respons. I.

O . mnes a . mi . ci me i .

de . re . li . . que runt me, et prae . va . lu .

e runt in . si . di . an . . tes mi hi : .

tra di . dit me, quem di . li . ge bam : .

♯ Et ter . ri . bi . li . bus o cu . lis pla ga cru .

de li per . cu . ti . en . tes, a ce . to po . ta bant me .

Fine.

Vers.

In . ter in . i quos

pro . . je . ce runt me, et non pe . per . ce . . . runt

a ni . mae me ae

Da capo
Et terribilibus etc.

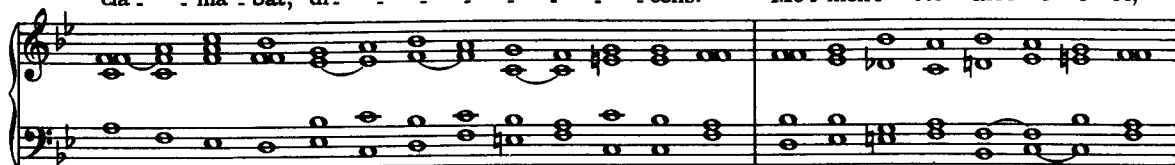
Respons. II.

Ve . lum tem . pli scis sum est

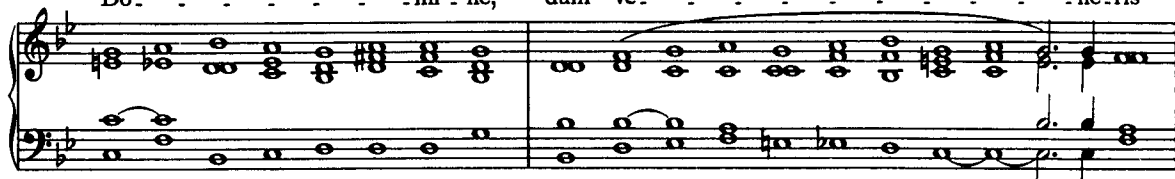
Et o . mnis ter ra

tre mu . it la tro de cru ce

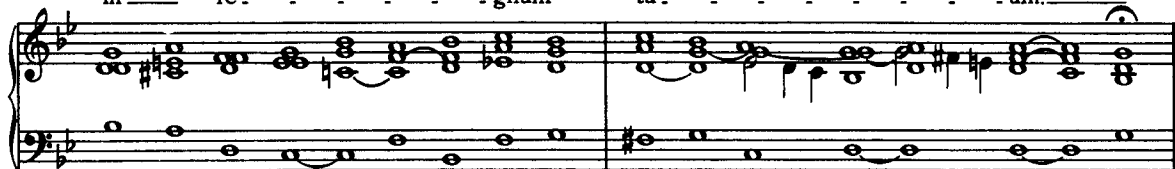
cla . . ma . bat, di cens: Me . men . to me . . . i,



Do mi . ne, dum ve ne . ris



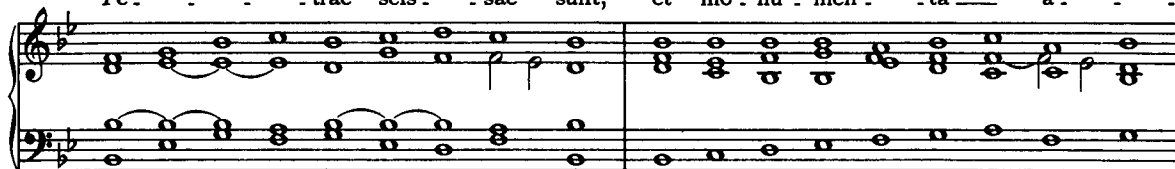
in — re gnum tu um.



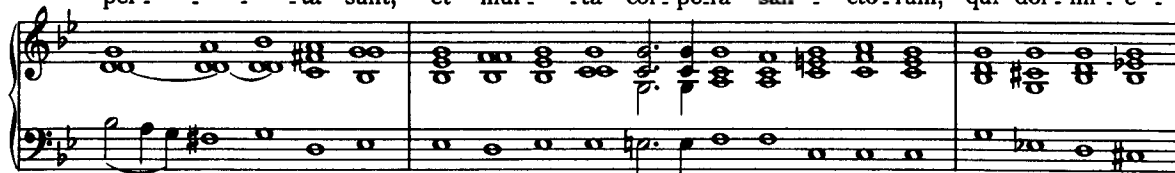
Fine.

Vers.

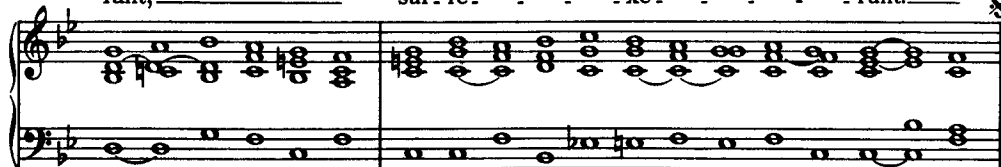
Pe trae scis . . sae sunt, et mo . nu . men . ta — a . . .



per ta sunt, et mul . ta cor . po . ra san . cto . rum, qui dor . mi . e .



rant, — sur . re xe runt. — §



Da capo

„Et omnis terra“

Respons. III.

Vi. ne . a — me . a e . le cta, — e . go —

te plan . ta vi: —

§ Quo . modo con . ver . sa — es — in a . ma ri .

tu di . nem, — ut — me cru . ci . fi ge . res, —

et — Ba . rab . bam — di mit . te . res? —

Vers.

Se pi . vi — te, —

et la . . pi . des e . . le . . gi ex te, et ae . di . fi .

ca . . . vi tur rim .

Da capo

„Quo modo conversa“

Respons. IV.

Tam quam ad la . tro . nem ex . i . stis cum gla . . . di . is et fu . .

Variante.

Tam quam ad la . tro . nem ex . i . stis cum gla . . . di . is et fu

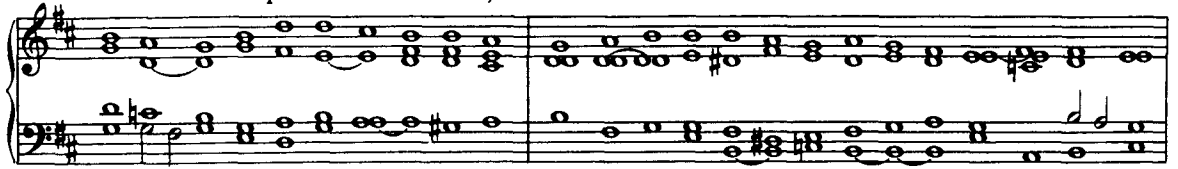
Variante.

Tam quam

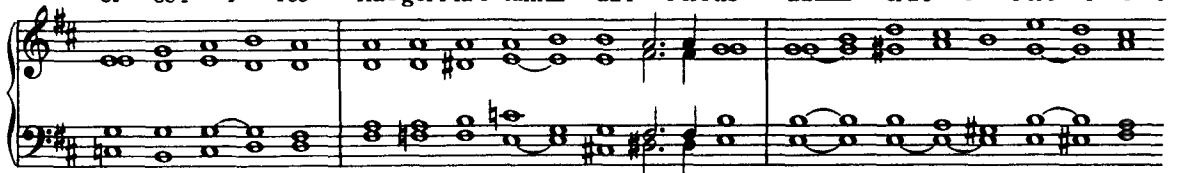
. sti . bus com . pre . hen . . de . re me : Quo . ti . . di . e a . pud vos e ram

. sti . bus

in tem. . plo do. . cens, et non me te. . nu. . . i. . stis:—



et ec. . ce fla-gel-la-tum du. . ci-tis ad cru. . ci. . .



fi. . gen. dum. —

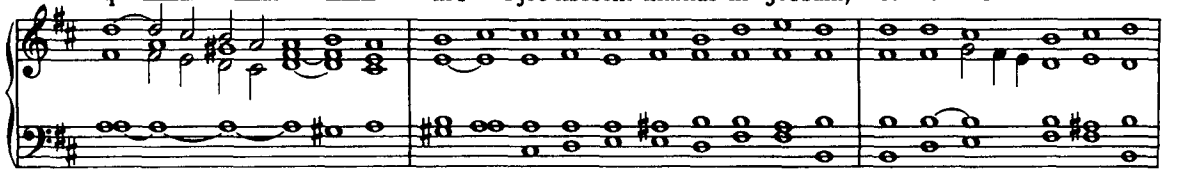
Vers.

Cum.

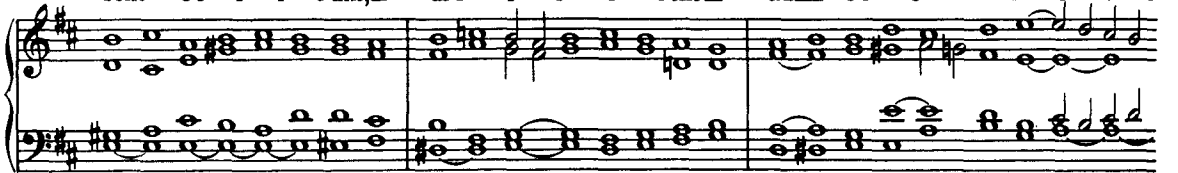


Fine.

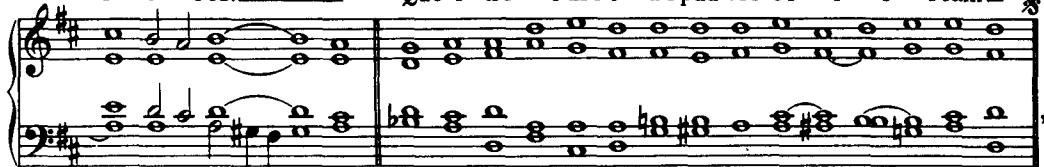
que in. . je-cis-sent ma-nus in Je-sum, et te. . nu-is. .



sent e. . . um, di. xit ad e.



. . . os: Quo ti. . di. e a-pud vos e. ram — §

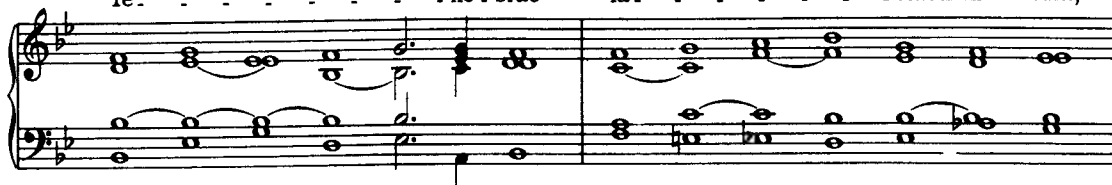


Da capo

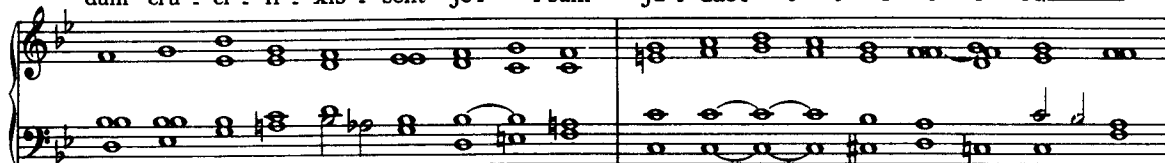
„In templo“

Respons. V.

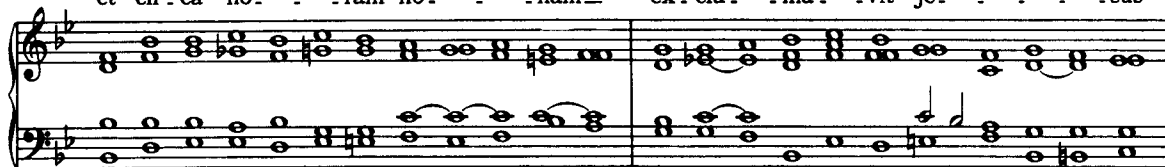
Te ne . brae fa ctæ — sunt,



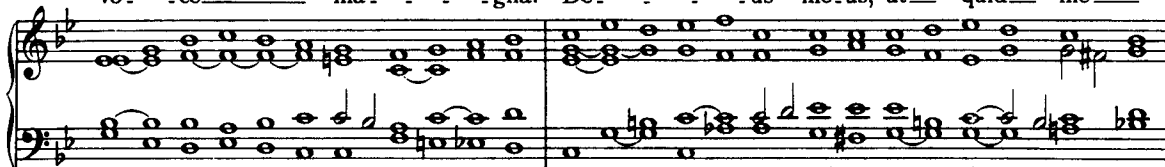
dum cru . ci . fi . xis . sent Je . . sum Ju . dae i:—



et cir . ca ho . . . ram no . . . nam — ex . cla . . ma . . vit Je sus



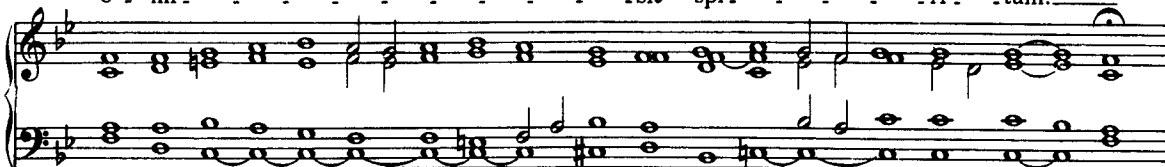
vo . . ce — ma . . . gna: De . . . us me . us, ut — quid — me —



de . re . . li . . . qui . sti? § Et in . cli . na . . . to ca pi . te



e . mi sit spi ri . tum. —



Fine.

Vers.

Ex . cla mans — Je . . . sus vo . . . ce ma . . gna, —

a it: — Pa . ter, in ma . nus tu . . as com . men . do spi

ri . tum — me um. —

Da capo

„Et inclinato capito“

Respons. VI.

A ni . mam me . . . am di . le ctam —

tra di . di — in ma nus in . i . .

quo rum, et fa . . cta est — mi hi —

Variante.

et fa . . . a est — mi hi —

he-re. . di-tas me.a— si. . .cut le.o—

he. . re. . di-tas me.a—

in sil. . .va:— et— de-dit con-tra— me— vo-ces ad-ver-sa.

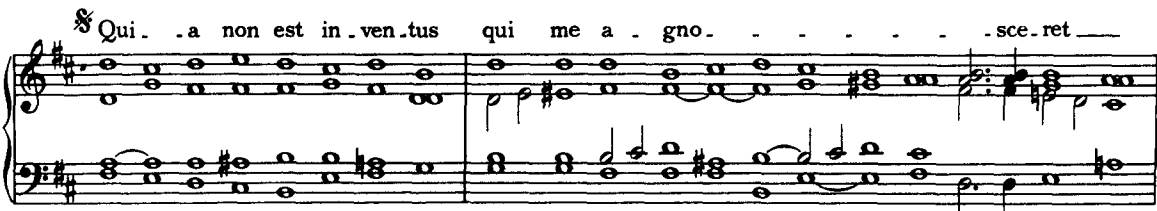
ri-us, di-cens: Congre-ga.mini, et pro-pe-ra.te—

ad de-vo-ran.dum il-lum: po-sue-runt me—

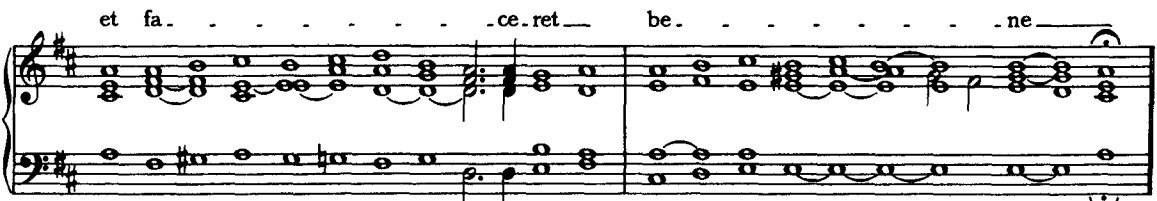
in de-ser. . .to— so-li-tu.di-nis,—

et lu. . .xit— su-per me omnis ter.ra:—

Qui . . a non est in . ven . tus qui me a . gno sce . ret —



et fa ce . ret — be ne —



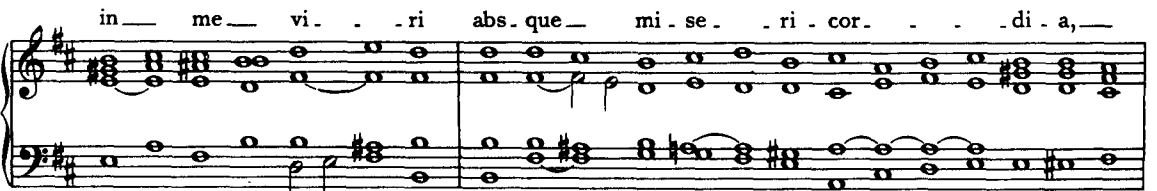
Fine.

Vers.

In . . . sur . rex . e runt —



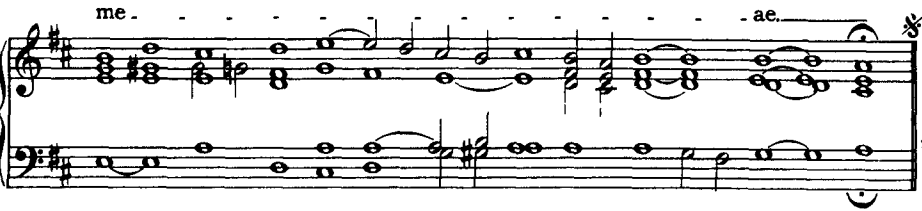
in — me — vi . . . ri abs . que — mi . se . . ri . cor di . a , —



et — non pe . per . ce . . . runt a ni . mae



me ae .

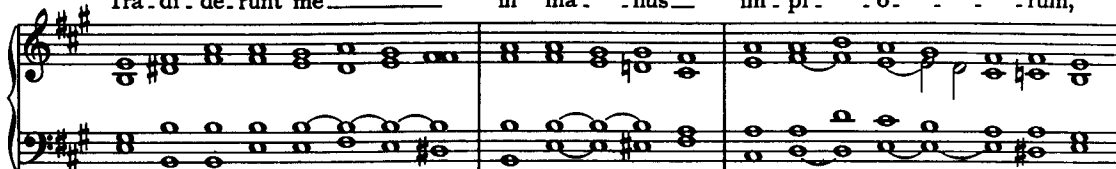


Da capo

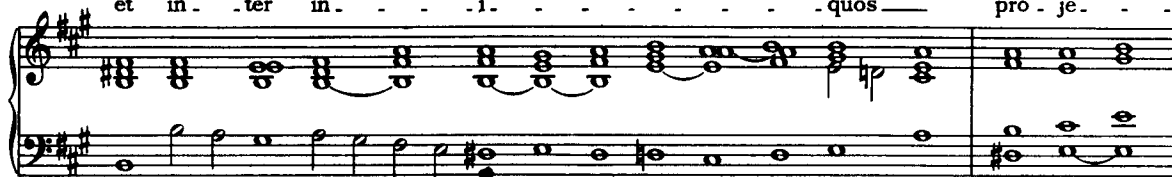
„Quia non est inventus“

Respons. VII.

Tra-di-de-runt me_____ in ma-nus im-pi-o- - - -rum,



et in-ter in- - - i- - - - - quos pro-je- - -



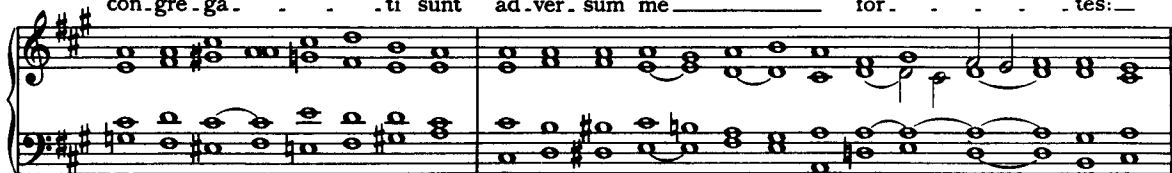
ce- - - - - runt me, et non pe- - -



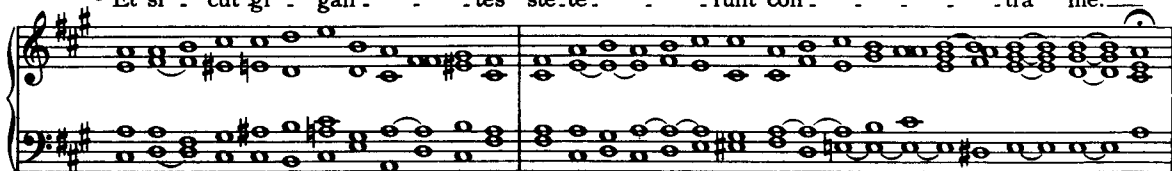
per-ce- - - - - runt a- - - - - ni-mae me-ae:—



con-gre-ga- - - - ti sunt ad-ver-sum me_____ for- - - - tes:—



Et si-cut gi-gan- - - tes ste-te- - - runt con- - - - tra me.



Fine.

Vers.

A - li - e ni in - sur - re

xe . . runt ad ver - sum me, et for - tes quae - si - e . . runt

a . . ni - mam me am. %

Da capo

„Et sicut gigantes“

Respons. VIII.

Je sum tra didit im pi - us

sum . . mis prin - ci pi - bus sa . . cer - do

. tum, et se - ni - o - ribus po puli;

Pe . trus au tem se que

ba . tur e . . um a lon ge , ut vi . de ret

Vers.

fi nem Ad . du . xe runt

Fine.

au tem e um ad Ca . i . pham prin . ci . pem sa . cer

do tum , u . bi Scri . bae et Pha . ri . sae i

con ve ne rant %

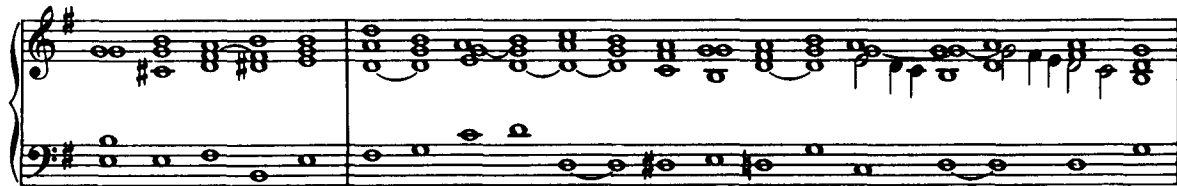
Da capo
„Petrus autem“

Respons. IX.

Ca - li - ga - ve - runt o - cu - li me - i



a fle - tu me - o:



qui - a e - lon - ga - tus est a me, qui con - so - la -



ba - tur me. Vi - de - te o - mnes



po - pu - li, § Si est do - lor si - mi - lis



si . . . cut do . . . lor — me us. —

Fine.

Vers.

O — vos o . mnes, — qui tran . si . . tis per — vi . am, —

at . ten . di . te — et vi . de te. — %

Da capo

„Si est dolor similis“
quo finito repetitur Respons.
 „Caligaverunt oculi mei“
usque ad Vers. „si est dolor similis“

Ad Benedictus Antiphona.

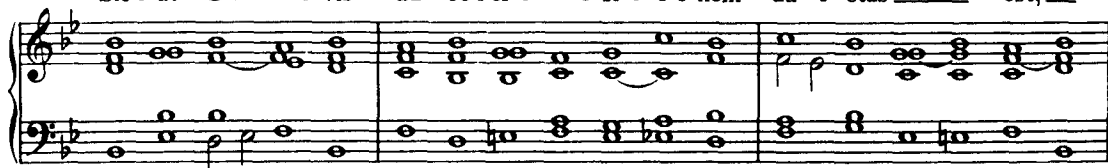
Po . su . e runt su . per ca . put e jus causam ip . si . us scri . ptam.

Je . . sus Na . za . . re nus, Rex — Ju . dae o rum.

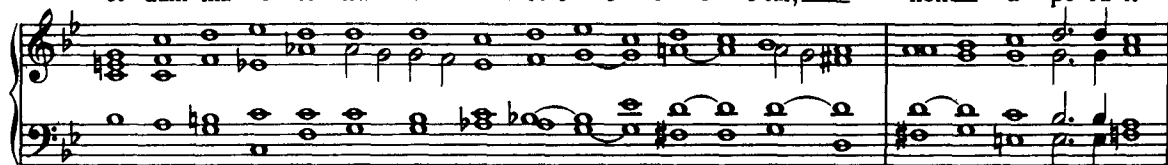
Sab^o Maj. Hebd. (Sabbato sancto).

Respons. I.

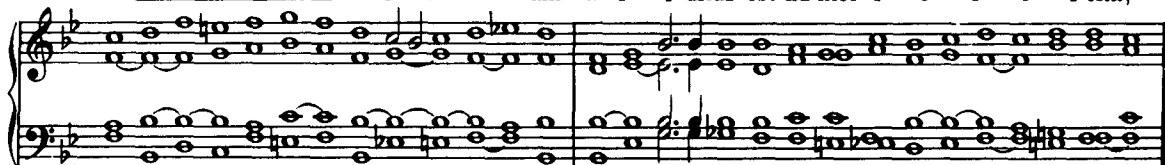
Sic - ut o - . vis ad oc - ci - . si - o - nem du - ctus — est, —



et dum ma - le tra - cta - . re tur, — non — a - pe - ru - it



os — su um tra - . ditus est ad mor tem,



§ Ut vi - vi - fi - ca - ret — po - pu -



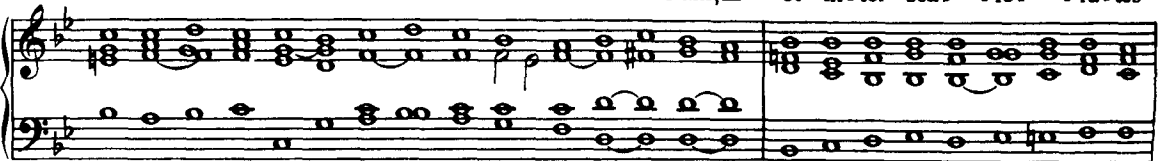
Vers.

lum — su um. Tra - di - dit



Fine.

in mor - tem a ni - mam su am, — et in - ter sca - . le - . ra - tos



re pu . ta tus est. %

Da capo
„ut vivificaret“

Respons. II.

Je . ru . sa . lem, sur ge, et ex u . e

ve sti . bus — ju . . cun . di . ta

. tis: — in . du . e . re ci . ne . re —

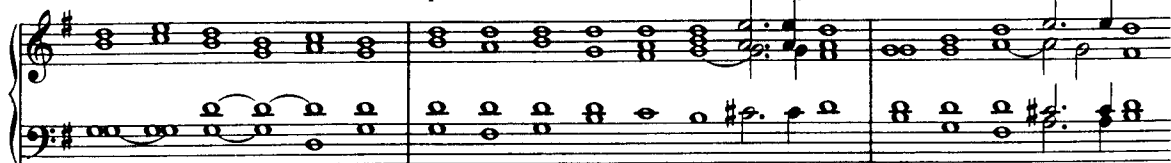
et ci . li ci . o, % Qui . a in — te oc ci . . sus est —

Sal . . va . . tor Is ra . el. —

Fine.

Vers.

De duc— qua . si tor . ren . tem la . crymas et non ta . . ce . at



NB

pu . pil . la o . . cu . li tu i %

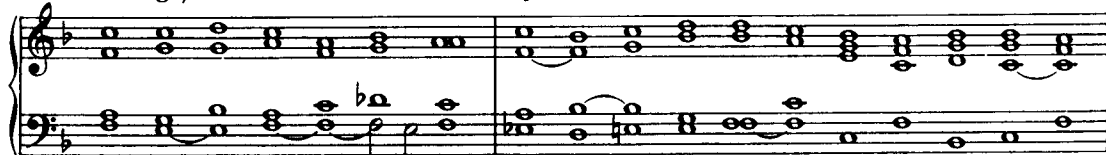


Da capo

„quia in te“

Respons. III.

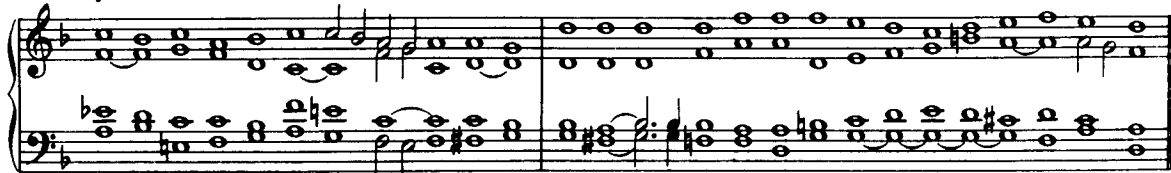
Plan . ge, — qua . . . si vir go —



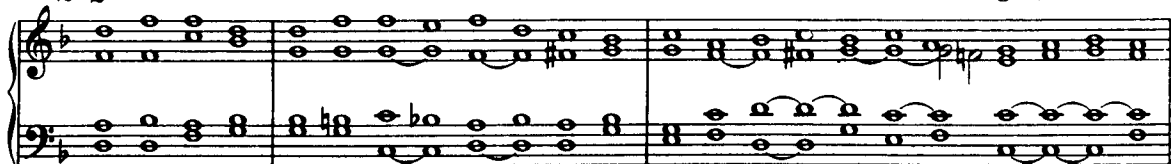
plebs — me a: — u . lu . la te, —



pa . sto res — in ci . ne . re et ci . li ci . o:



% Qui . a ve . nit di . es Do mi . ni ma gna, —



NB Hier steht im MS. ein NB (Blaustift), offenbar weil der Meister fand, daß er Noten und Worte des Resp. („per diem et noctem“) übersehen hatte.

et a - ma - - - - - ra - - - - - val - - - - - de -

Fine.

Vers.

Ac - cin - gi - te - - - - - vos, sa - cer - do - - - - - tes,

et plan - gi - te, mi - ni - - - - - stri al - ta - - - - - ris, -

as - pèr - gi - te - - - - - vos - ci - - - - - ne - re. - - - - - %

Da capo

„quia venit“

Respons. IV.

Re - ces - - - - - sit pa - - - - - stor no - - - - - ster, -

fons a - - - - - quae - - - - - vi - - - - - vae, - - - - - ad cu - jus tran - - - - - si - tum

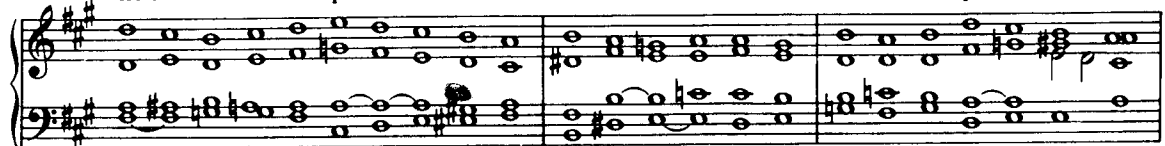
sol ob.scu-ra . . . tus est. — § Nam et il-le ca . . . ptus est,—



qui ca.pti.vum te . . . ne-bat pri-mum ho mi-nem:



ho . . . di-e por . . . tas mor . . . tis,— et se-ras pa . . ri-ter



Sal.va-tor no . . . ster dis . . ru pit.—



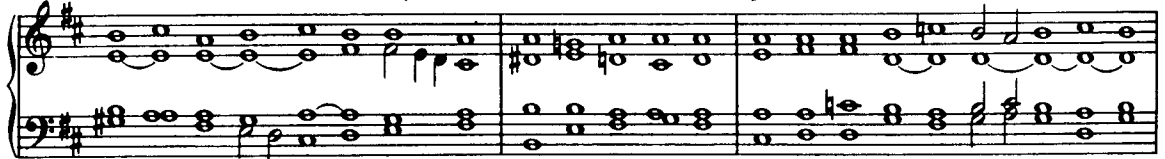
Fine.

Vers.

De stru-xit— qui-dem clau . . . stra



in . . fer . . . ni,— et sub-ver-tit po-ten-ti-as—



di . a bo-li.— §



Da capo

„Nam et ille captus est“

Respons. V.

O vos omnes, qui transitis per viam, attendite

et videte, si est dolor similis

sicut dolor meus.

Fine.

Vers.

Attendite, uni-

si populi, et videte dolorem

meum.

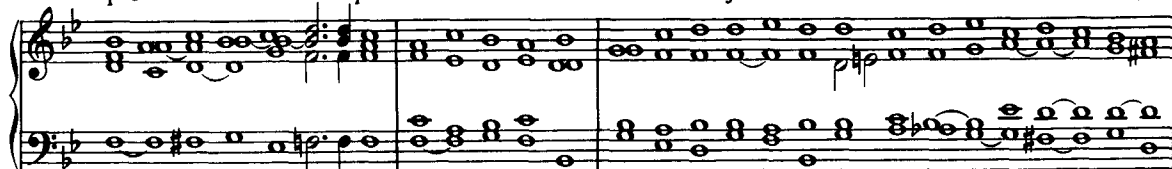
Da capo
„Attendite“

Respons. VI.

Ec - - - ce quo.mo.do mo - - ri.tur ju - stus, et ne - - - mo

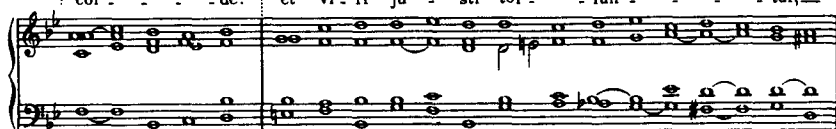


per - - - cipit cor - - - de: et vi - ri ju - sti tol - - lun - - - tur,



cor - - - de: et vi - ri ju - sti tol - - lun - - - tur, —

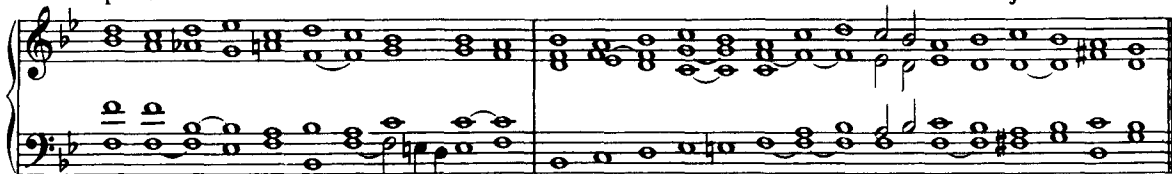
Variante.



et ne - - - mo con - - - si - - - de.rat: a fa.cie i - ni -



qui.ta - - - tis sub.la - - - tus est ju - stus:



§ Et e - - - rit in pa - - - ce me.mo - ri.a e - - - jus.



Fine.

Vers.

Tam quam a gnus co . ram ton . den . te se

ob . mu . . tu . it, et non a . pe ru . it os . su um:—

de an . gu . sti . a, et de ju . di . ci . o ————— su . bla tus est. —

Da capo

„Et erit“

Variante.

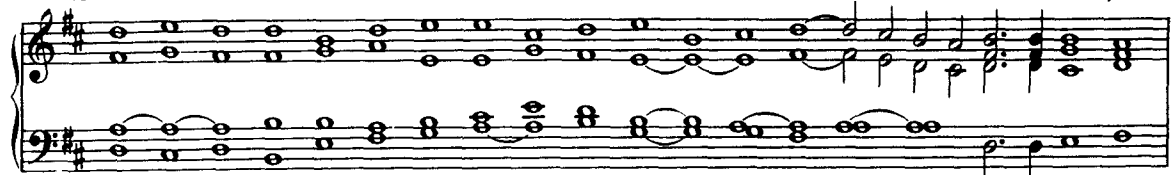
de an . gu . sti . a, et de ju . di . ci . o —————

Respons. VII.

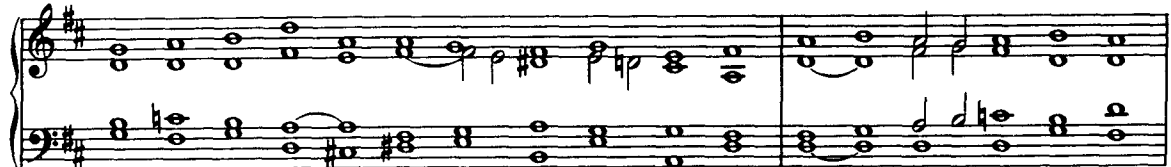
A . sti . te runt re . ges ter rae, — et ————— prin . ci .

pes con . ve . . ne runt in ————— u num, —

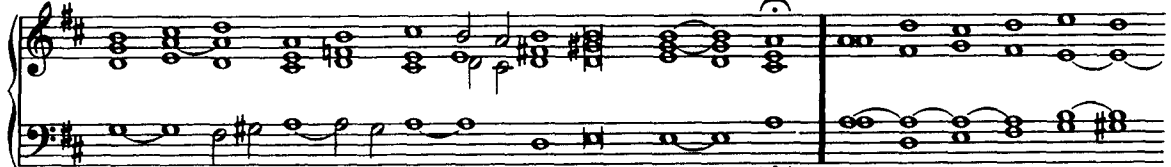
Ad . . . ver . . . sus do mi-num,



et ad ver sus Chri stum

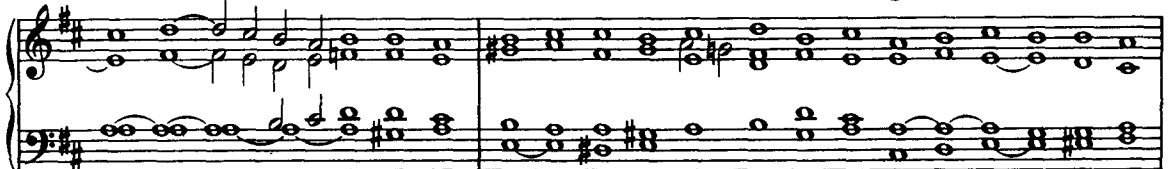


e jus. Vers. Qua



Fine.

. re fre . mu . e runt gen tes,



et po . . pu . li me . di . ta ti sunt in



a ni . a?

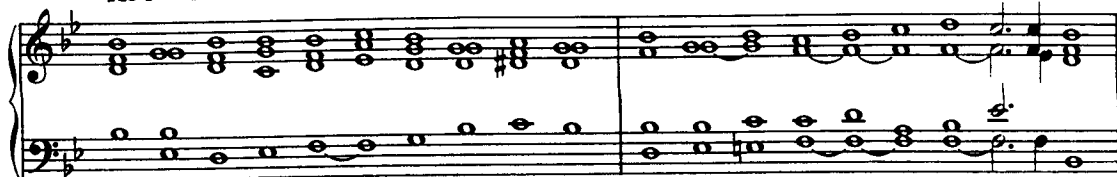


Da capo

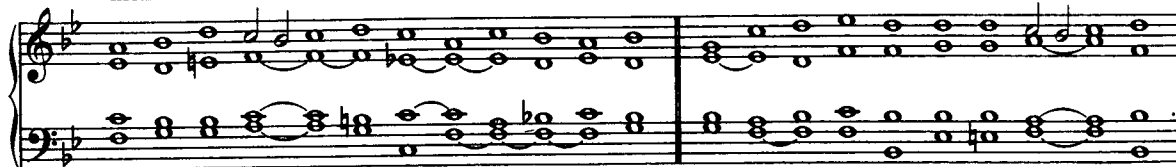
„Ad-versus Dominum“

Respons. VIII.

Ae . . . sti . ma tus sum cum de . . . scen . . . den . ti . bus



in — la cum: % Fa . . . ctus sum si . . . cut

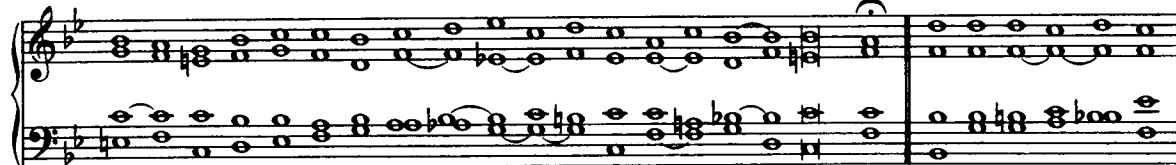


ho mo — si . . ne — ad . ju . to . . . ri . o , in . ter



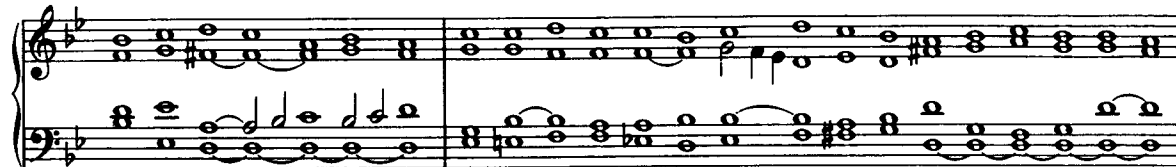
Vers.

mor . . . tu . os — li . . . ber . . . Po . su . e . . . runt

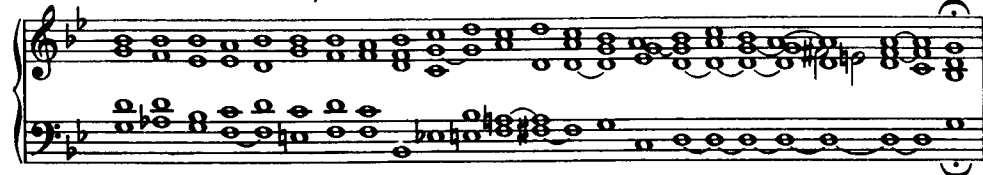


Fine.

me — in la . . cu in . . fe . . ri . o ri , —



in te . ne . bro . sis , et in um . . bra — mor tis . —

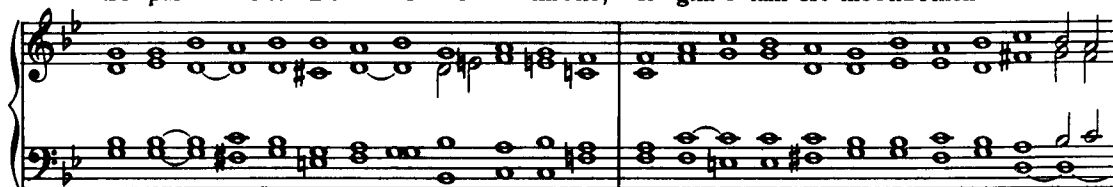


Da capo

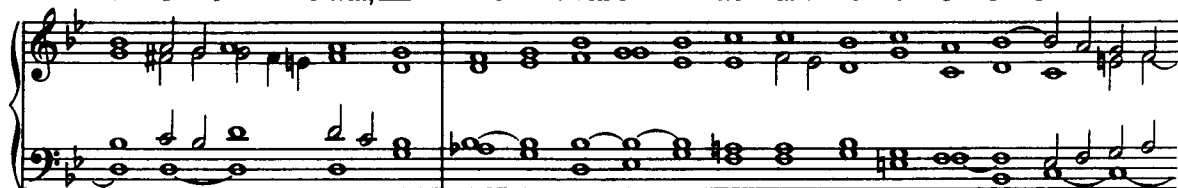
„Factus sum“

Respons. IX.

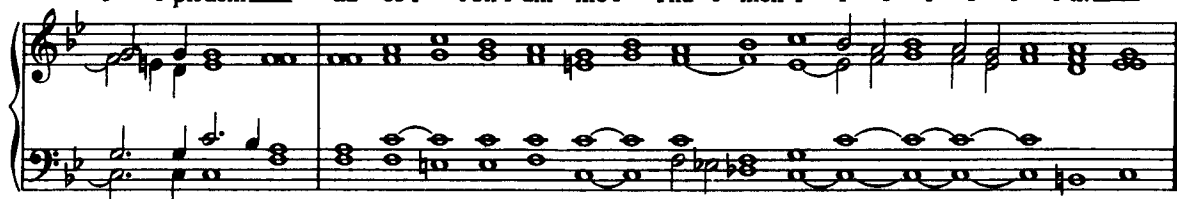
Se - pul - to Do - mi - no, si - gna - tum est mo - nu - men -



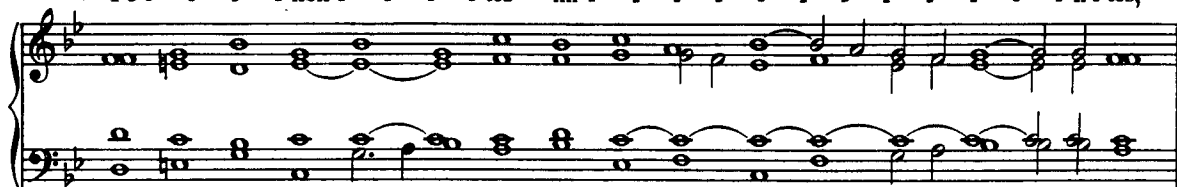
- tum, — vol - ven - tes la -



- pi - dem — ad os - sti - um mo - nu - men - ti: —



§ Po - nen - tes mi - li - tes,



qui cu - sto - di - rent — il - lum. —



Fine.

Vers.

Ac - ce - den - tes prin - ci - pes sa - cer - do - tum -



ad - Pi - la - tum, - pe - ti - e -



. runt - il - lum. -

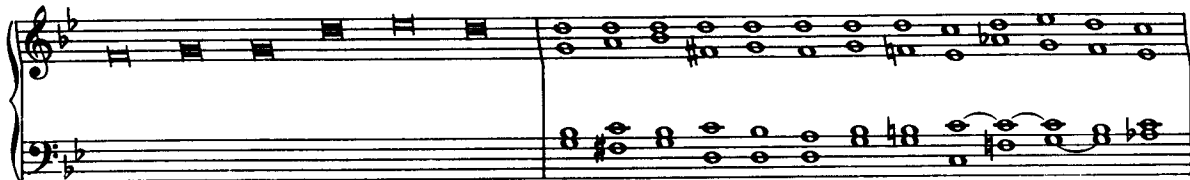


Da capo

„Ponentes milites“

Ad Benedictus Antiphona.

Mu - . . . li - . . . e - res se - den - tes ad mo - nu - men - tum -



la - . . men - ta - ban - . . . tur, flen - . . . tes Do - . . . mi - num.



In officio defunctorum.

Respons. I.

Cre . do quod Re . dem - ptor me us vi vit, —

Variante.

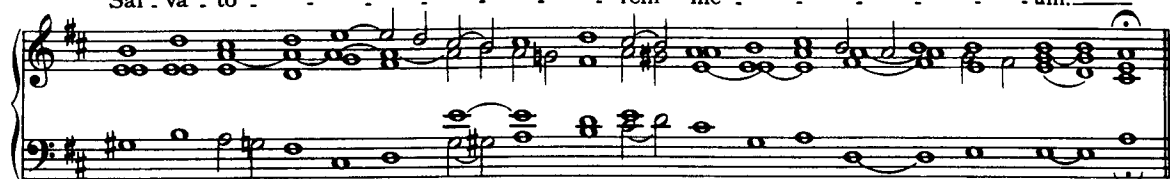
Cre . do quod Re . dem - ptor me us vi vit —

et in no . . vis . simo di e — de ter . . ra —

sur - re - ctu rus sum: — Et in car . . ne

me a — vi . de bo De um —

Sal . va . to rem me um .



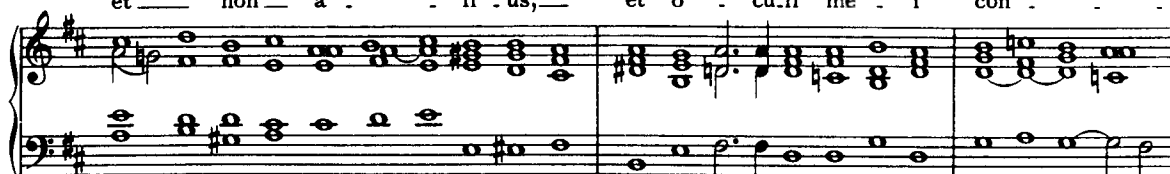
Fine.

Vers.

Quem vi . su rus sum e . go ip . se —



et — non — a . . . li . us, — et o . cu . li me . i con . . .



spe ctu ri sunt. §

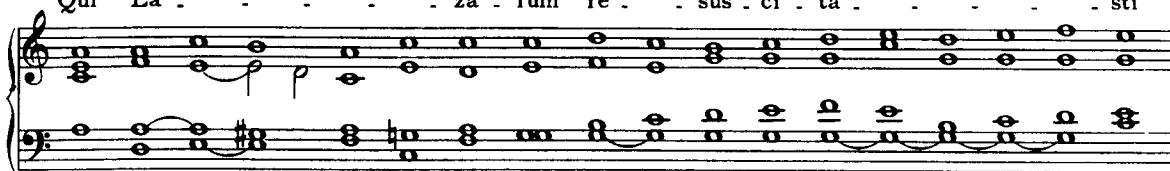


Da capo

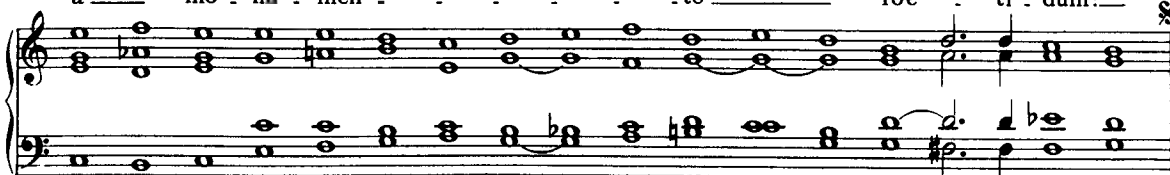
„Et in carne“

Respons. II.

Qui La za . rum re . . sus . ci . ta sti



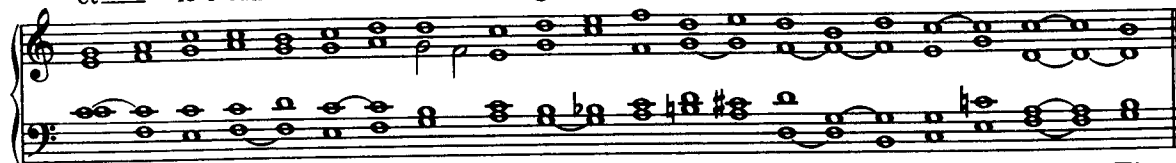
a — mo . nu . men to — — — — — foe . ti . dum: — §



Tu e . . . is, Do . . . mi.ne, do . na re . . . qui . em,—



et lo . cum in dul . . gen . . . ti . ae.—



Fine.

Vers.

Qui ven . tu . rus es ju . di . ca . re vi . vos et mor . tu . os,—



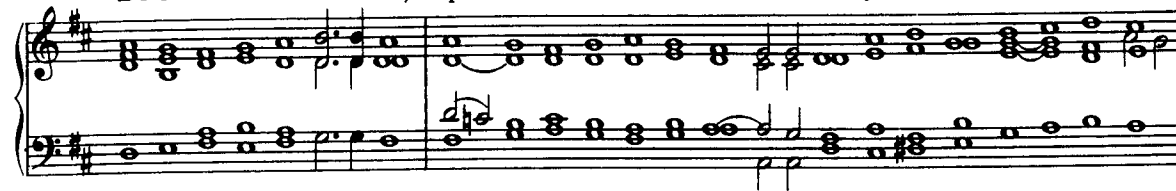
et sae . . . culum per i . . . gnem.— %



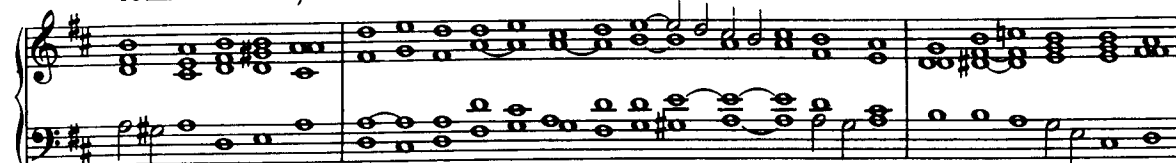
Da capo
„Tu eis“

Respons. III.

Do . . . mi.ne, quan . . do ve . . . ne.ris ju . di . ca . .

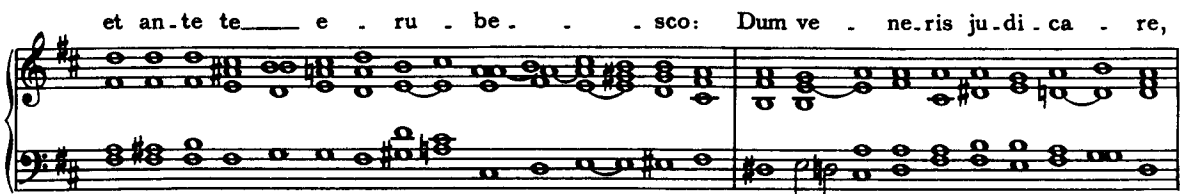


re ter . ram, u . bi me ab . scon . . . dam a vul . . tu—





Vers:



Re . . . qui . . . em ae . . . ter . . . nam do . . . na e is,

Do mi ne: et lux per pe . tu a lu . . . ce at

e is. Qui . . . a pec .

ca vi ni . mis in vi ta me a.

Respons. IV.

Me men . to me . . . i, De . us, qui a ven tus est vi . ta

me a. Nec ad . spi . ci at me

Vers.

vi. . sus ho. mi. . nis. — De_ pro. . . fun. dis

Fine.

cla.ma.vi_ ad_ te,— Do. . . . mi.ne,— Do. mi.ne, ex.au. . . . di_

vo. . . cem — me. am. —

Da capo
„Nec adspiciat“

Respons. V.

He. . . i mi. . . hi, Do. mi.ne,—

qui. a pec. ca. . . vi ni. . . mis — in vi. . . ta — me. . .

. a! — Quid fa. ci.am mi. . . . ser? —

U. bi fu. gi. . am, —

ni - si ad — te, De. . . us me. us? —

♩ Mi - se. . . re. . . re me. . . i, dum ve. . . ne - ris in no - vis - si -

Vers.
mo — di. . . e. — A. ni - ma me. . a —

Fine.

tur - ba. . . ta — est — val. de, — sed tu, Do. . mi - ne,

suc. . . . cur - re — e. i. —

Da capo
„Miserere mei“

Respons. VI.

Ne re. cor. de. . . . ris pec. . . ca. ta me. . . . a,

Do. . mi. ne, § Dum ve. . . . ne. ris ju. di. ca. re

sae. . . . cu. lum per i. gnem. . . .

Fine.

Vers.

Di. . . . ri. ge, Do. mi. ne

De. . . . us me. . . . us, in con. spe. ctu tu. o

vi. am me. am. §

Da capo
„Dum veneris“

Re. . . qui. em— ae. . ter. . . . nam do. na e. is, Do. mi. ne,—

et lux per. pe. tu. a lu. . . ce. at e. is.—

Da capo
„Dum veneris“

Respons. VII.

Pec. can. tem me quo. ti. di. e,— et non me poe. ni.

ten. . . tem,— ti. mor— mor. tis con. . . . tur. bat me:—

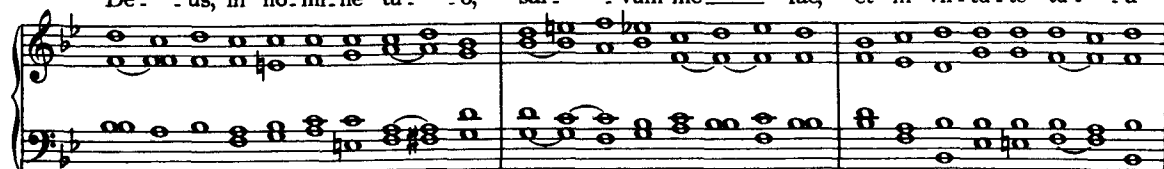
Qui. . a in in. fer. . no nul. la est re. dem. pti. o, mi. se. re. re

me. . . . i, De. . . us, et sal. va me.—

Fine.

Vers.

De . us, in no.mi.ne tu . o, sal . vum me — fac, et in vir.tu.te tu . a



li . be . ra — me .

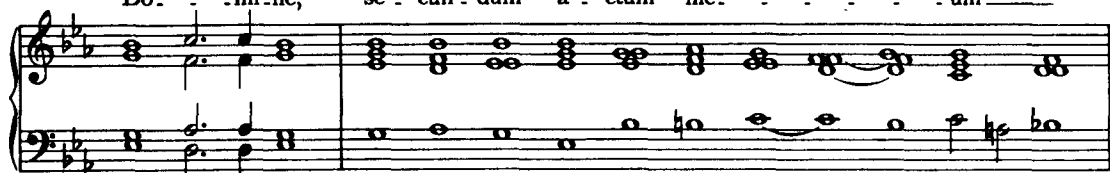


Da capo

„Quia in inferno“

Respons. VIII.

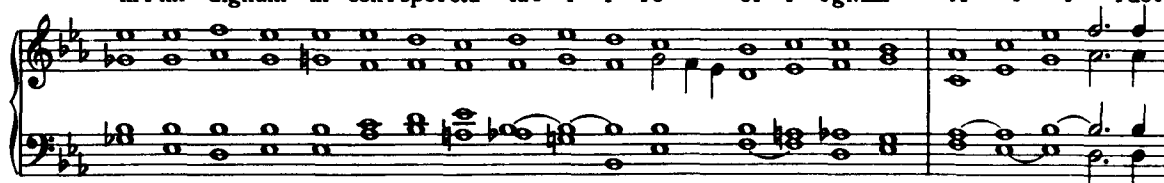
Do . mi.ne, se . cun . dum a . ctum me um —



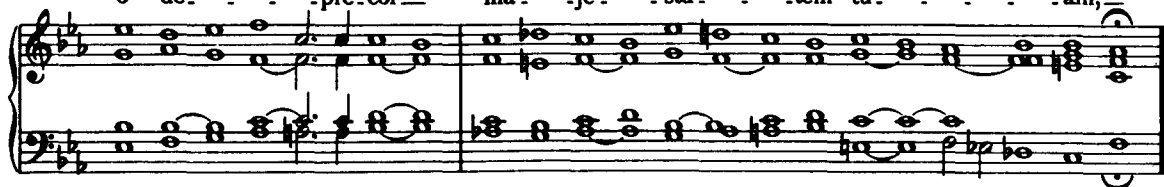
no . li me ju . di . ca re; —



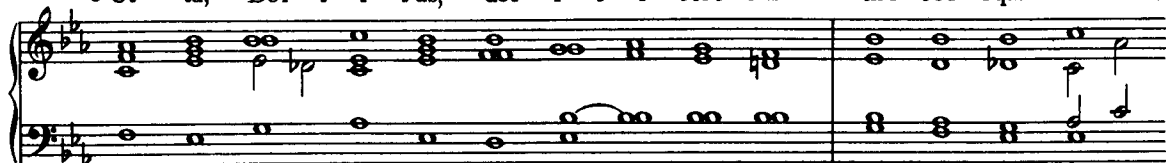
ni . hil dignum in con.spe.ctu tu . . . o e . . gi: — i . . . de .



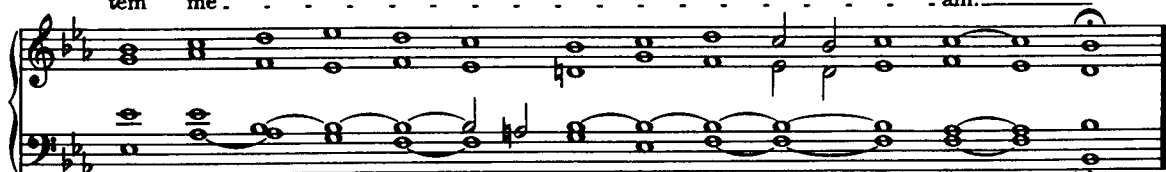
o de . . . pre.cor — ma . je . sta . . tem tu am, —



Ut tu, De . . . us, de . . . le . as in . i . qui . ta . . .



tem me am.



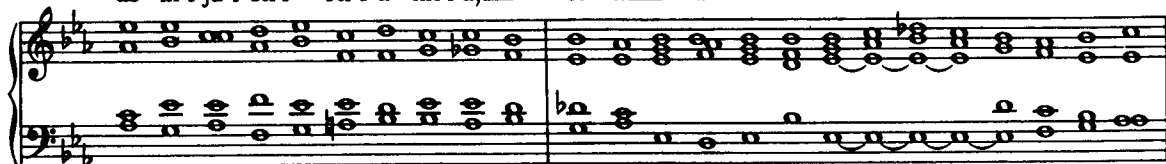
Fine.

Vers.

Am pli . us — la . . va me, — Do . mi . ne,



ab in . ju . sti . ti . a me . a, — et a — de . li . cto me o



mun da — me.



Da capo
„Ut tu, Deus“

Respons. IX.

Li . be . ra — me, Do mi . ne, —



de vi is in . fer ni, —

qui por . . . tas ae . . . re as con . . . fre gi . . . sti: —

et vi . . . si ta sti — in . fer

. num, — ut vi . . . de rent te: —

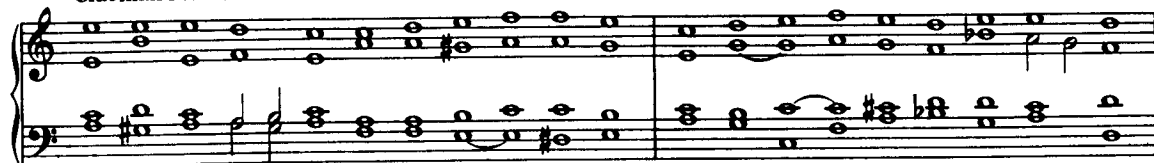
§ Qui e . . . rant in poe nis te . . . ne . .

bra rum. —

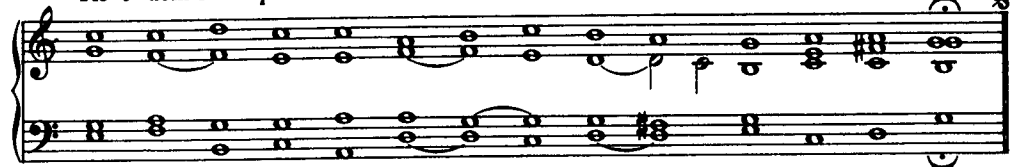
Fine.

Vers.

Cla-man-tes— et di-cen- . . . tes:— Ad-ve- ni-sti—



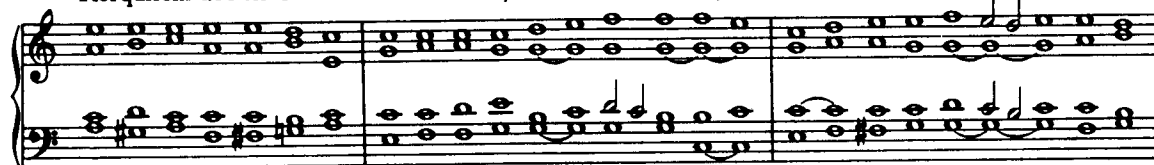
Re-dem- . ptor no- ster.—



Da capo
„Qui erant“

Vers.

Re-qui-em ae-ter-nam do-na e-is, Do- . . . mi-ne,— et lux per-pe- . tu-a



lu-ce-at e- is.—



Da capo
„Qui erant“

Respons. IX. (Bis)

Li-be-ra me,— Do- . . . mi-ne,— de— mor-te



ae-ter- na— in di-e il-la— tre- . . . men-da:—



Quan-do coe . . li mo . . ven-di sunt et ter ra:_____

Dum ve. ne ris

ju - di - ca - - - re sae - cu - lum per - i - gnem -

Vers.

Tre-mens fa-ctus sum e-go, et ti-me-o, dum di-scus-si-o ve-ne-rit,

Variante.

Tre - mens fa - ctus sum e - go, et ti - - - me - o, dum di - scus - si - o ve - ne - rit,

at - que ven - tu - ra i - ra.

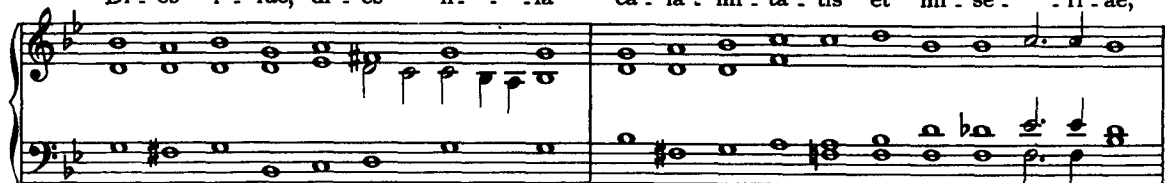
Da capo
„Quando coeli“

at - que ven - tu - ra i - ra.

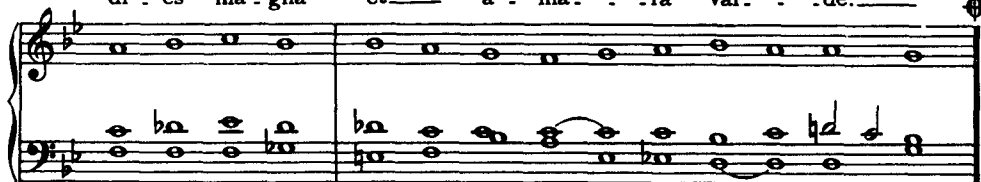
Da capo
„Quando coeli“

Vers.

Di - es i - rae, di - es il - la ca - la - mi - ta - tis et mi - se - ri - ae,



di - es ma - gna et a - ma - ra val - de.

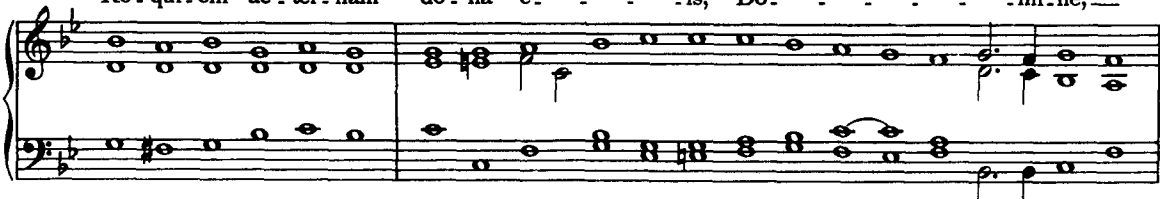


Da capo

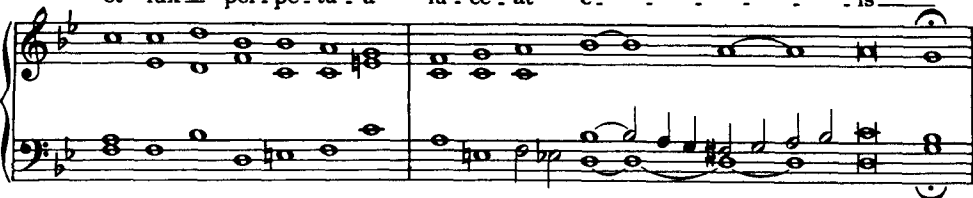
„Dum veneris“

Vers.

Re - qui - em ae - ter - nam do - na e - is, Do - mi - ne,



et lux per - pe - tu - a lu - ce - at e - is



Libera nos....



Te Deum laudamus I

für gemischten Chor mit Orgel und mit Blechinstrumenten
und Pauken ad lib.

Franz Liszt.
(1853.)

Sopran und Alt.

Tenor und Baß.

2 Hörner in C.

2 Trompeten in C.

Tenor- und
Baß-Posaune.

Pauken in C u. E.

Orgel.

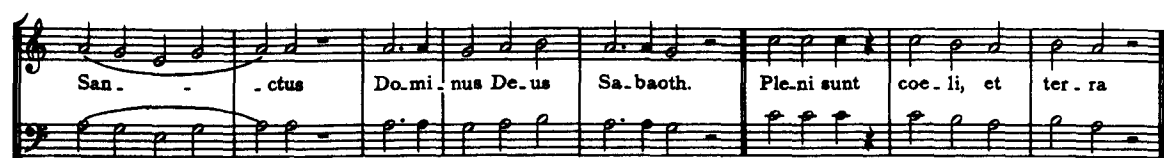
ti - bi coe - li, et u - ni - ver - sae po - te - sta - tes, ti - bi Che - ru - bim, et Se - ra - phim

a 2
a 2

(sempre legato)

in - ces - sa - bi - li vo - ce pro - cla - mant: San - ctus, San - ctus,

a 2
a 2
a 2



te Prophe - ta - rum lau - da - bi - lis nu - me - rus, te Mar - ty - rum can - di - da - tus

a 2

laudat ex - er - ci - tus. Te per orbem ter - ra - rum sancta confi - te - tur Ec - cle - si - a,

a 2

Pa - - - trem im-men-sae ma-je - sta-tis, ve-nerandum tu - um ve - rum,

a 2

a 2

et u-nicum Fi - li-um; sanctum quoque Pa-ra-cli-tum Spi-ri-tum. Tu Rex glo-ri-ae, Christe,

a 2

a 2

tu Pa - tris em - pi - ter - nus es Fi - li - us. Tu ad li - be - ran - dum sus - cep - tu - - rus

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "tu Pa - tris em - pi - ter - nus es Fi - li - us. Tu ad li - be - ran - dum sus - cep - tu - - rus". The middle staves are for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass), with the Soprano part marked "a 2" in the fourth measure. The bottom staff is the piano accompaniment, featuring a flowing melody in the right hand and a supporting bass line in the left hand.

ho - mi - nem, non hor - ru - i - sti Vir - gi - nis u - te - rum: Tu, de - vi - cto mor - tis a -

The second system of the musical score continues the composition. The vocal line (top staff) has lyrics: "ho - mi - nem, non hor - ru - i - sti Vir - gi - nis u - te - rum: Tu, de - vi - cto mor - tis a -". The four-part vocal ensemble (middle staves) continues with the Soprano part marked "a 2". The piano accompaniment (bottom staff) maintains its melodic and harmonic support for the vocal parts.

cu - le - o, a - pe - ru - i - sti cre - den - ti - bus re - gna coe - lo - rum. Tu ad dex - te - ram

a 2

De - i se - des, in glo - ri - a Pa - tris, ju - dex cre - de - ris es - se ven - tu - rus.

a 2

Lento.

Sopran.
Alt.
Tenor.
Baß.
Tenor
I. II.
Baß
I. II.

Te er - go quae - su - mus, tu - is fa - mulis sub - ve - ni, quos pre - ti -

p

Lento.

o - so san - gui - ne re - de - mi - sti, ae - ter - na fac cum

o - so san - gui - ne re - de - mi - sti, ae - ter - na fac cum

cresc.

San - ctis tu - is in glo - ri - a nu - me - ra - ri. Sal - vum fac

cresc.

San - ctis tu - is in glo - ri - a nu - me - ra - ri. Sal - vum fac

cresc.

po - pu - lum tu - um, Do - mi - ne: et be - ne - dic hae - re - di - ta - ti

po - pu - lum tu - um, Do - mi - ne: et be - ne - dic hae - re - di - ta - ti

The first system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts enter with the lyrics 'po - pu - lum tu - um, Do - mi - ne: et be - ne - dic hae - re - di - ta - ti'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

tu - ae. Et re - ge e - os: et ex - tol - le il - los us - que in ae -

tu - ae. Et re - ge e - os: et ex - tol - le il - los us - que in ae -

The second system continues the vocal and piano parts. The vocal staves have a melodic line with some rests, and the piano accompaniment continues with a steady harmonic support. The lyrics are 'tu - ae. Et re - ge e - os: et ex - tol - le il - los us - que in ae -'.

ter - num. Per sin - gu - los di - es be - ne - di - ci - mus te.

ter - num. Per sin - gu - los di - es be - ne - di - ci - mus te.

The third system concludes the page. The vocal parts finish with the lyrics 'ter - num. Per sin - gu - los di - es be - ne - di - ci - mus te.' The piano accompaniment provides a final harmonic setting for the phrase.

Et lau - da - mus no - men tu - um in sae - cu - lum, et in sae - cu - lum sae - cu - li.

a 2
ff
a 2
ff
ff

ff

Dig - na - re, Do - mi - ne, di - e i - sto si - ne pec - ca - to nos cu - sto - di - re.

a 2
a 2

ff

Mi-se-re-re no-stri, Do-mi-ne: mi-se-re-re no-stri. Fi-at mi-se-ri-

a 2

a 2

cor-di-a tu-a, Do-mi-ne, su-per nos, quem ad-modum spe-ra-vi-mus in te.

In te, Do.mi.ne, spe.ra - - - vi: non con.fun.dar in ae ter - - - num.

a 2

a 2

Pedal.

This musical score is for a hymn, likely from a church service. It consists of several systems of staves. The first system shows a vocal line with the lyrics 'In te, Do.mi.ne, spe.ra - - - vi: non con.fun.dar in ae ter - - - num.' and a piano accompaniment. The second system continues the vocal line with a 'a 2' marking, indicating a second ending or a specific performance instruction. The third system shows the piano accompaniment with complex chordal textures. The fourth system is a continuation of the piano part. The fifth system shows the vocal line with another 'a 2' marking. The sixth system shows the piano accompaniment with a 'Pedal.' marking, indicating a pedal point or sustained bass notes. The score is written in a traditional musical notation style with treble and bass clefs, and it includes various musical symbols such as notes, rests, and accidentals.

Te Deum laudamus II

Hymnus S. Ambrosii et Augustini
für Männerchor mit Orgelbegleitung.

Franz Liszt.
(1859.)

Intonatio.

Tenor. Te De - um lau - da - mus: Te Do - mi - num con - fi -

Baß.

Orgel.

Pedal.

te - mur. Te ae - ter - num Pa - trem omnis ter - ra ve - ne - ra - tur.

rit. - - -

rit. - - -

rit. - - -

Ti . . bi omnes An . - ge - li, ti . bi coe . li, et u - ni - ver - sae po - te -

The first system of the musical score. It consists of a vocal line (soprano and alto) and a piano accompaniment (treble and bass). The vocal line begins with a half note 'Ti', followed by a dotted half note 'bi', and then a series of eighth and sixteenth notes for 'omnes'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The key signature has one sharp (F#), and the time signature is 4/4.

sta . - tes, ti . . bi Che - ru . bim, et Se - - raphim in . ces - sa - bi . li

The second system of the musical score. The vocal line continues with a half note 'sta', a dotted half note 'tes', and then a half note 'ti'. The piano accompaniment continues with similar patterns, including some rests and sustained chords. The key signature remains one sharp (F#), and the time signature is 4/4.

vo . ce pro cla . mant: San - - ctus, San - - ctus,

The third system of the musical score. The vocal line begins with a half note 'vo', followed by a dotted half note 'ce', and then a half note 'pro'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The key signature has one sharp (F#), and the time signature is 4/4.

San - - - ctus Do - mi - nus De - us Sa - ba - oth.

The first system of the musical score. It consists of a vocal line (soprano and bass staves) and a piano accompaniment (treble and bass staves). The vocal line has lyrics: "San - - - ctus Do - mi - nus De - us Sa - ba - oth." The piano accompaniment features a complex texture with many beamed sixteenth and thirty-second notes in the right hand, and a more rhythmic bass line in the left hand.

The piano accompaniment for the first system, showing the treble and bass staves. The right hand has a dense texture of beamed sixteenth and thirty-second notes, while the left hand has a more rhythmic bass line.

Ple - - ni sunt coe.li, et ter - - ra ma - je - sta - tis glo - ri - ae tu - ae.

The second system of the musical score. It consists of a vocal line (soprano and bass staves) and a piano accompaniment (treble and bass staves). The vocal line has lyrics: "Ple - - ni sunt coe.li, et ter - - ra ma - je - sta - tis glo - ri - ae tu - ae." The piano accompaniment continues with a similar texture to the first system.

The piano accompaniment for the second system, showing the treble and bass staves. The right hand has a dense texture of beamed sixteenth and thirty-second notes, while the left hand has a more rhythmic bass line.

Te - glo - ri - o - - sus A - po - sto - lo - rum cho - rus,

The third system of the musical score. It consists of a vocal line (soprano and bass staves) and a piano accompaniment (treble and bass staves). The vocal line has lyrics: "Te - glo - ri - o - - sus A - po - sto - lo - rum cho - rus,". The piano accompaniment continues with a similar texture to the previous systems.

The piano accompaniment for the third system, showing the treble and bass staves. The right hand has a dense texture of beamed sixteenth and thirty-second notes, while the left hand has a more rhythmic bass line.

te Prophe - ta - rum lau - da - bilis nu - me - rus, te Mar - ty - rum can - di -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "te Prophe - ta - rum lau - da - bilis nu - me - rus, te Mar - ty - rum can - di -". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

da - tus laudat ex - er - ci - tus. Te per orbem ter - ra - rum sancta

The second system continues the musical score. The vocal line has the lyrics: "da - tus laudat ex - er - ci - tus. Te per orbem ter - ra - rum sancta". The piano accompaniment continues with similar harmonic support, including chords and a moving bass line.

con - fi - te - tur Ec - cle - si - a, Pa - trem im - men - sae ma - je -

The third system concludes the musical score on this page. The vocal line has the lyrics: "con - fi - te - tur Ec - cle - si - a, Pa - trem im - men - sae ma - je -". The piano accompaniment provides harmonic support with chords and a steady bass line.

sta - tis, ve - ne - ran - dum tu - um ve - rum, et u - ni - cum Fi - li - um;

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "sta - tis, ve - ne - ran - dum tu - um ve - rum, et u - ni - cum Fi - li - um;". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. The music is in a 4/4 time signature.

san - ctum quoque Pa - ra - cli - tum Spi - ri - tum.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp. The lyrics are "san - ctum quoque Pa - ra - cli - tum Spi - ri - tum.". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. The music is in a 4/4 time signature.

Tu Rex glo - ri - ae, Chri - ste, tu Pa - tris sem - pi -

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp. The lyrics are "Tu Rex glo - ri - ae, Chri - ste, tu Pa - tris sem - pi -". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. The music is in a 4/4 time signature.

ter-nus es Fi-li-us. Tu ad li-be-ran-dum sus-cep-tu-rus ho-mi-nem, non

hor-ru-i-sti Vir-gi-nis u-te-rum: Tu, de-vi-cto mor-tis a-cu-le-o,

a-pe-ru-i-sti cre-den-ti-bus re-gna coe-lo-rum. lo-rum. Tu ad dex-te-ram

De-i se-des in glo-ri-a Pa-tris, ju-dex cre-deris es-se ven-tu-rus.

Te er-go quae-su-mus, tu-is fa-mu-lis sub-ve-ni: quos pre-

-ti-o-so san-gui-ne re-de-mi-sti, ae-ter-na fac cum San-ctis in

*) „tuis“ ist hier weggelassen; vielleicht statt der Bindungen zu singen Sanctis tuis“?

glo - ri - a au - me - ra - - ri. Sal - - vum fac po - pulum tu - um, Do - mi -

The first system of the musical score consists of three staves. The top staff is a vocal line in G-clef with a key signature of one sharp (F#). It contains the lyrics "glo - ri - a au - me - ra - - ri. Sal - - vum fac po - pulum tu - um, Do - mi -". The middle and bottom staves are piano accompaniment in F-clef, featuring chords and moving lines. The system concludes with a double bar line.

ne: et be - ne - dic hae - re - di - ta - ti tu - - ae. Et re - ge e -

The second system continues the musical score with three staves. The vocal line (top staff) contains the lyrics "ne: et be - ne - dic hae - re - di - ta - ti tu - - ae. Et re - ge e -". The piano accompaniment (middle and bottom staves) continues with chords and moving lines. The system concludes with a double bar line.

os: et ex - tol - le il - los us - que in ae - ter - - num.

The third system of the musical score consists of three staves. The vocal line (top staff) contains the lyrics "os: et ex - tol - le il - los us - que in ae - ter - - num.". The piano accompaniment (middle and bottom staves) continues with chords and moving lines. The system concludes with a double bar line.

mf Per sin - gulos di - es be - ne - di - ci - mus te. *dim.* Et lau - da - mus nomen *ff*

tu - um in sae - cu - lum, et in sae - culum sae - cu - li. Dignare, Domine, di - e i - sto

Langsam. si - ne pec - ca - to nos cu - sto - di - re. Mi - se - re - re no - stri, Do - mi - ne: mi - se -

Langsam.

re-re no-stri. Fi-at mi-se-ri-cor-di-a tu-a, Do-mi-ne, su-per nos,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "re-re no-stri. Fi-at mi-se-ri-cor-di-a tu-a, Do-mi-ne, su-per nos,". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The time signature is 4/4.

quem ad-modum spe-ra-vi-mus in te. In te, Do-mi-ne, spe-ra-

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "quem ad-modum spe-ra-vi-mus in te. In te, Do-mi-ne, spe-ra-". The piano accompaniment continues with the same rhythmic pattern. The system ends with a fermata over the final note of the vocal line. The time signature remains 4/4.

-vi: non con-fun-dar in ae-ter-num.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "-vi: non con-fun-dar in ae-ter-num.". The piano accompaniment continues with the same rhythmic pattern. The system ends with a fermata over the final note of the vocal line. The time signature remains 4/4.

1. Es segne uns Gott.

Für gemischten Chor und Orgel.

Franz Liszt.
(1878.)

Nicht schleppend.

Sopran. *p* Es seg - - ne uns Gott, un - ser Gott, *f* es seg - *p*

Alt. *p* Es seg - - ne uns Gott, un - ser Gott, *f* es seg - *p*

Tenor. *p* Es seg - - ne uns Gott, un - ser Gott, *f* es seg - *p*

Baß. *p* Es seg - - ne uns Gott, un - ser Gott, *f* es seg - *p*

Orgel. *mp* Nicht schleppend.

ne uns Gott, un - ser Gott und geb uns

ne uns Gott, un - ser Gott und geb uns

ne uns Gott, un - ser Gott und geb uns

ne uns Gott, un - ser Gott und geb uns

p dolce

pp

sei - nen Frie - den. A - - - - - men.

sei - nen Frie - den. A - - - - - men.

sei - nen Frie - den. A - - - - - men.

sei - nen Frie - den. A - - - - - men.

ppp

2. Gott sei uns gnädig

(Der Kirchensegen.)

Für eine Singstimme und Orgel oder Chor.

Franz Liszt.
(1878.)

Langsam.

Singstimme.

Gott sei uns gnä-dig und barm-her-zig

Orgel oder Chor.

und geb uns sei-nen gött-li-chen Se-gen.

Er las-se uns sein Ant-litz leuch-ten,

daß wir auf Er-den er-ken-nen sei-ne We-ge.

3. Nun ruhen alle Wälder.

Für eine Singstimme und Orgel.

Franz Liszt.
(1878.)

Singstimme. *p*

Nun ru - hen al - le Wäl - der, Vieh, Menschen, Städt und Fel - der, es *pp*

Orgel. *p dolce* *pp*

cresc. *f*

schläft die gan - ze Welt, ihr a - ber, mei - ne Sin - nen, auf, auf, ihr sollt be - gin -

cresc. *f*

p

nen, was eu - rem Schöpfer wohl - ge - fällt.

p

pp *perdendo*

4. O Haupt voll Blut und Wunden.

Für eine Singstimme und Orgel.

Franz Liszt.
(1878.)

Singstimme. *mf* *p*

O Haupt voll Blut und Wunden, voll Schmerz und voller Hohn,

Orgel. *mf* *legato* *p*

o Haupt, zum Spott gebunden mit einer Dornenkrone! — O

Haupt, sonst schön gezieret mit höchster Ehr und Zier, jetzt aber höchst beschimpfet, begrüßest du mich!

ritenuto

6. Was Gott tut, das ist wohlgetan.

Für eine Singstimme und Orgel.

Franz Liszt.
(1878.)

Singstimme. *p*

Was Gott tut, das ist wohl - ge - tan, es bleibt ge - recht sein Wil - le; wie

Orgel. *p*

f

er fängt mei - ne Sa - chen an, will ich ihm hal - ten stil - le. *p* Er ist mein Gott, der

p legato

f

in der Not mich wohl weiß zu er - hal - ten, drum laß ich ihn nur wal - ten.

f

p

più p

7. Wer nur den lieben Gott läßt walten.

Für eine Singstimme und Orgel.

Franz Liszt.
(1879.)

Singstimme. *p*

Wer nur den lie - ben Gott läßt wal - ten und hof - fet
den wird er wun - der - bar er - hal - ten in al - ler

Orgel. *p* das zweite mal *f*

*Rel. **

auf ihn al - le Zeit, Wer Gott, dem Al - ler - höch - sten, traut,
Not und Trau - rig - keit.

p

der hat auf kei - nen Sand ge - baut, wer Gott, dem

sempre p

f

*Rel. **

Al - ler - höch - sten, traut, der hat auf kei - nen Sand ge - baut.

rallent.

sempre f

*Rel. **

Der Choral „Nun danket alle Gott“

für Orgel gesetzt

Chor und Begleitung der Trompeten, Posaunen und Pauken ad libitum

Zur Eröffnung der großen Orgel in Riga geschrieben und Seiner Exzellenz
dem Herrn Geheimrat Doktor Carl Hase ehrerbietigst gewidmet.

Franz Liszt.
(Weimar 1858)

Mäßig, feierlich. $\text{♩} = 52$.

Orgel.

Pedal.

^{*)} Die aufwärts gestrichenen Noten werden vom rechten, die abwärts gestrichenen mit dem linken Fuße gespielt.

First system of musical notation, piano accompaniment. It consists of three staves: Treble, Bass, and a lower Bass staff. The music is in a key with one flat (B-flat) and a 2/4 time signature. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The music features chords and single notes, with a fermata over the final note of the first staff.

Second system of musical notation, piano accompaniment. It consists of three staves: Treble, Bass, and a lower Bass staff. The music is in a key with one flat (B-flat) and a 2/4 time signature. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The music features chords and single notes, with a fermata over the final note of the first staff.

Third system of musical notation, piano accompaniment. It consists of three staves: Treble, Bass, and a lower Bass staff. The music is in a key with one flat (B-flat) and a 2/4 time signature. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The music features chords and single notes, with a fermata over the final note of the first staff. The word "lang" is written above the final measure of the first staff.

Wenn der Choral nur als Vorspiel gebraucht wird, dann so schließen:

Fourth system of musical notation, piano accompaniment. It consists of three staves: Treble, Bass, and a lower Bass staff. The music is in a key with one flat (B-flat) and a 2/4 time signature. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The music features chords and single notes, with a fermata over the final note of the first staff. The word "Fine." is written below the final measure of the first staff.

Etwas langsamer. M. M. $\text{♩} = 44$.

Fifth system of musical notation, piano accompaniment. It consists of two staves: Treble and Bass. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef and a key signature of two sharps. The music features chords and single notes, with a fermata over the final note of the first staff. The word "Echo" is written above the final measure of the first staff. The word "nicht Echo" is written above the final measure of the second staff. The dynamic markings "pp" and "ppp" are written below the first and second measures of the first staff, and "pp" is written below the final measure of the second staff.

sempre legato

Echo

nicht Echo

ppp

pp

This system contains the first two staves of music. The upper staff features a melodic line with slurs and fingerings (2, 1, 1, 2, 3, 4, 5, 4, 3, 2, 1). The lower staff provides harmonic accompaniment with chords and moving lines. Dynamic markings include 'sempre legato' at the start, 'ppp' under the first echo, and 'pp' under the final 'nicht Echo' section.

Echo

nicht Echo

ppp

pp

This system contains the third and fourth staves. The upper staff continues the melodic development with slurs. The lower staff has a more active accompaniment. Dynamics are 'ppp' for the echo and 'pp' for the non-echo section.

Echo

pp

This system contains the fifth and sixth staves. The upper staff has a melodic line with slurs and fingerings. The lower staff continues the accompaniment. The dynamic marking is 'pp'.

nicht Echo

Echo

pp

ppp

This system contains the seventh and eighth staves. The upper staff has a melodic line with slurs and fingerings. The lower staff continues the accompaniment. Dynamics are 'pp' for the non-echo and 'ppp' for the echo section.

nicht Echo

Echo

pp

ppp

rit.

perdendo

This system contains the ninth and tenth staves. The upper staff has a melodic line with slurs and fingerings. The lower staff continues the accompaniment. Dynamics are 'pp' for the non-echo, 'ppp' for the echo, and 'perdendo' for the final section. A 'rit.' marking is present above the final staff.

Tempo

f

This system contains the eleventh and twelfth staves. The upper staff has a melodic line with slurs and fingerings. The lower staff continues the accompaniment. The dynamic marking is 'f'.

CHOR. *)
Sopran I II.

(193) 5

ff sempre

Nun dan- ket al- le Gott, nun dan- ket al- le Gott mit Her-zen, Mund und Hän-
 Alt. *ff sempre*
 Tenor I. II. Nun dan- ket al- le Gott, nun dan- ket al- le Gott mit Her-zen, Mund und Hän-
 Baß I. II. Nun dan- ket al- le Gott, nun dan- ket al- le Gott mit Her-zen, Mund und Hän-
 2 Trompeten in C. Nun dan- ket al- le Gott, nun dan- ket al- le Gott mit Her-zen, Mund und Hän-
 3 Posaunen und Tuba.
 Pauken in F B.

ff sempre

den, mit Her-zen, Mund und Hän- den, mit Her- zen, Mund und Hän- den, nun
 den, mit Her-zen, Mund und Hän- den, mit Her- zen, Mund und Hän- den, nun
 den mit Her-zen, Mund und Hän- den, mit Her- zen, Mund und Hän- den, nun
 den, mit Her-zen, Mund und Hän- den, mit Her- zen, Mund und Hän- den, nun

ff sempre

den, mit Her-zen, Mund und Hän- den, mit Her- zen, Mund und Hän- den, nun
 den, mit Her-zen, Mund und Hän- den, mit Her- zen, Mund und Hän- den, nun
 den mit Her-zen, Mund und Hän- den, mit Her- zen, Mund und Hän- den, nun
 den, mit Her-zen, Mund und Hän- den, mit Her- zen, Mund und Hän- den, nun

den, mit Her-zen, Mund und Hän- den, mit Her- zen, Mund und Hän- den, nun
 den, mit Her-zen, Mund und Hän- den, mit Her- zen, Mund und Hän- den, nun
 den mit Her-zen, Mund und Hän- den, mit Her- zen, Mund und Hän- den, nun
 den, mit Her-zen, Mund und Hän- den, mit Her- zen, Mund und Hän- den, nun

den, mit Her-zen, Mund und Hän- den, mit Her- zen, Mund und Hän- den, nun
 den, mit Her-zen, Mund und Hän- den, mit Her- zen, Mund und Hän- den, nun
 den mit Her-zen, Mund und Hän- den, mit Her- zen, Mund und Hän- den, nun
 den, mit Her-zen, Mund und Hän- den, mit Her- zen, Mund und Hän- den, nun

den, mit Her-zen, Mund und Hän- den, mit Her- zen, Mund und Hän- den, nun
 den, mit Her-zen, Mund und Hän- den, mit Her- zen, Mund und Hän- den, nun
 den mit Her-zen, Mund und Hän- den, mit Her- zen, Mund und Hän- den, nun
 den, mit Her-zen, Mund und Hän- den, mit Her- zen, Mund und Hän- den, nun

*) In Ermangelung des Chores die Orgel allein bis zum Schluß. Auch kann der Chor nur von Männerstimmen aufgeführt werden. (F L. v. 88.)

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "danket, nun danket, nun dan - - ket, al - - le Gott." The piano part features a steady accompaniment in the right hand and a more active line in the left hand.

danket, nun danket, nun dan - - ket, al - - le Gott.

danket, nun danket, nun dan - - ket, al - - le Gott.

danket, nun danket, nun dan - - ket, al - - le Gott.

danket, nun danket, nun dan - - ket, al - - le Gott.

Second system of the musical score. It continues the four vocal staves and piano accompaniment. The lyrics are: "Dan - - ket, dan - -". The piano part continues with the same accompaniment pattern.

Dan - - ket, dan - -

Dan - - ket, dan - -

Dan - - ket, dan - -

Dan - - ket, dan - -

Un poco animato.

(195) 7



ket mit Her-zen, Mund und Hän-den, dan - ket al - - - le,
ket mit Her-zen, Mund und Hän-den, dan - ket al - - - le,
ket mit Her-zen, Mund und Hän-den, dan - ket al - - - le,
ket mit Her-zen, Mund und Hän-den, dan - ket al - - - le.

Un poco animato.



I. II.
cresc.
cresc.

Un poco animato.



al - - - le al - - - le Gott!
al - - - le al - - - le Gott!
al - - - le al - - - le Gott!
al - - - le al - - - le Gott!





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